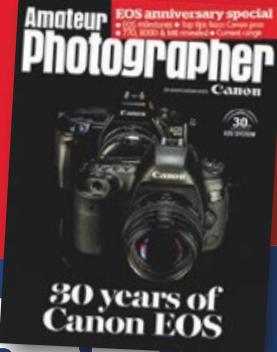


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Best of British

Capture the **UK's glorious heritage**
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TESTED

Fujifilm X100F

Modern **fixed-lens classic**
combines style with power



Peter Dench

One of British photography's
most colourful and outspoken
characters shoots from the hip

APOY ahoy!

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COVER PICTURE © MIKE MATTHEWS

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A week in photography



In the UK we're fortunate to have such a variety of great things to photograph – from our countryside and seaside, through to churches, castles, music festivals and folklore oddities. So get ready to enjoy our Best of British issue, stuffed with photographic inspiration and practical tips from top photographers. This year also marks the 30th anniversary of the Canon EOS system, so we're proud to have joined forces with the

company for our exclusive supplement. Get the full EOS story, including key cameras, insights from pros and a look at the latest models. We've reviewed some mouth-watering kit too, including the cool and powerful Fujifilm X100F compact and Sigma's super-fast 85mm 'Art' lens. We've also secured an interview with the irrepressible Peter Dench, one of the most interesting and opinionated British documentary photographers working and writing today.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

Whitewell Purple

by Brian Haslam

Canon EOS 5D Mark II, 100mm,
1/20sec at f/16, ISO 160

© BRIAN HASLAM

'THIS image is of *Crocus tommasinianus* Whitewell Purple,' says Brian of this photograph uploaded to our Facebook page. 'It's a flower that naturalised itself in the garden. My mother planted them some 50 years ago at the base of a tree, that's now long gone. They make a blanket of purple, and put on a good show when, and if, the sun comes out. There was one cluster of two groups that stood out, so I isolated them by pushing back some stray ones to make an all-inclusive composition. On the first day, I just took some snaps with a wide-open aperture. But then the next day the sun came out again, so I thought I could try with a tripod and a longer exposure and achieve more depth of field.'

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 23.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 23.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Photolemur 2.0

Following its initial release at the end of last year, automated photo editor Photolemur has announced a new version (2.0) of the app. This will be a ground-up rebuild aimed at improving use across the board and making use of the last few months of machine learning. Due for release on 6 April for PC and Mac.



Vintage Leicas up for auction



A collection of vintage and modern cameras, including a Leica 1 that belonged to American aviation pioneer Amelia Earhart, is to go under the hammer in Glasgow this month. Potentially worth more than £40,000, the lots contain a

number of rare cameras dating back to the early 20th century, with many in working condition. The sale is at McTear's Auctioneers in Glasgow on 24 March.

Cheaper printing for Boots cardholders

Photo-retailer Jessops has revealed a drive to keep the nation printing its digital images by announcing a 20% discount offer on all photo printing and gifts in-store for Boots Advantage Card holders this March. According to its YouGov research, over a fifth (21%) of UK adults have never printed a photo. www.jessops.co.uk



Hasselblad reveals 2017 Experiences series



Hosted by a selection of top photographers, the Swedish manufacturer's workshops will provide guests with a range of pro-level Hasselblad equipment – including the recently released X1D – as they visit locales such as Iceland and the Slovenian mountainsides. Product experts will be on site to ensure guests

have confidence using the cameras and to help them improve their photographic style. www.hasselblad.com.

Park Cameras hosts biggest Canon lens

Customers descended on Park Cameras' Burgess Hill store during its Canon Lens Day on 4 March, where every current Canon EF lens was available to test – alongside the monstrous Canon EF 1200mm f/5.6L USM. Over the course of the day, visitors sought advice from technical experts on the use of their lenses. The EF 1200mm lens will be making a reappearance at this year's Photography Show in Birmingham.



WEEKEND PROJECT

Try bracketing

Until fairly recently bracketing images (taking a series of shots of the same subject at different exposures) was used as a precaution to guarantee that at least one image was perfectly exposed. But now you can bracket so much more than just exposure. Some cameras provide options to bracket white balance, ISO and film simulation (in the case of Fujifilm), for example. Shooting sequences in this way is a chance to explore your camera's capabilities. And there is the option to combine multiple exposures to create high dynamic range (HDR) images. This is often the ideal way to capture maximum detail in the highlights and shadows. Bracketing is simple, and could make all the difference between a great picture and one destined for the bin.

1 When you select Auto Exposure Bracketing (AEB) it instructs the camera to adjust the shutter speed or aperture to create a series of different exposures. You can usually change the bracketing amount and increments.

2 Recent Fujifilm mirrorless models, such as the X-T2, allow you to bracket film simulations. Each time the shutter is released the camera processes the shot to create copies with different film effects applied.

BIG picture

The Art of Building architecture competition reveals its winners

 The Art of Building photography competition is open to amateur and professional photographers, and acts as an international showcase for the very best digital photography of the built environment. The competition is run by the Chartered Institute of Building and celebrates the creativity of the industry. The overall winner this year was Roman Robroek with his shot of an art-deco control room taken in Hungary. However, here we see a shot by Marco Grassi. What was the largest Buddhist settlement in the world where nuns and monks led a passive life, Larung Gar, Tibet, is now being partly demolished by Chinese authorities. It's an incredible scene and one with a serious message.

Words & numbers

The best thing about a picture is that it never changes, even when the people in it do

Andy Warhol

1928-1987

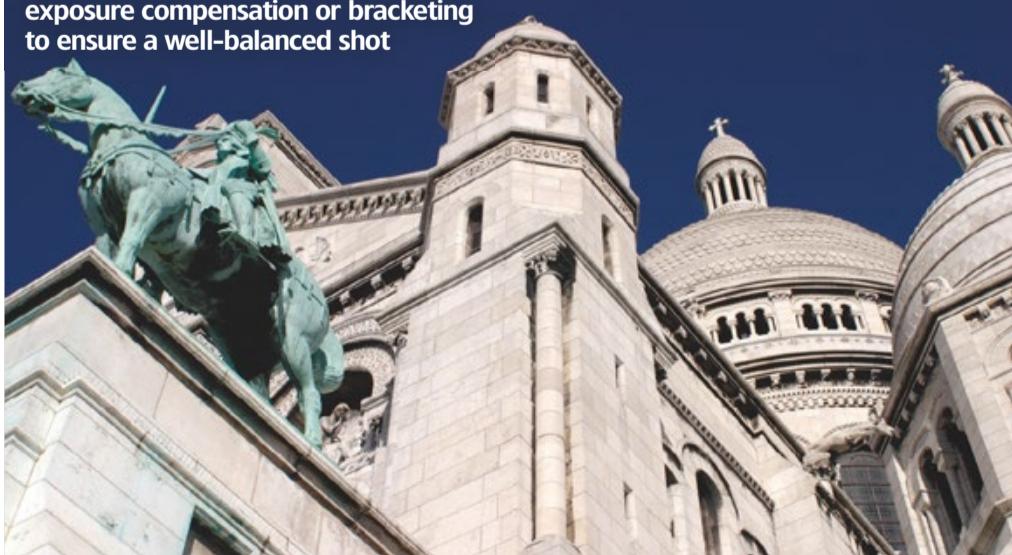
10 million
The number of photographs printed by Jessops in 2016

SOURCE JESSOPS



3 When the camera brackets white balance, each time the shutter is released three copies are made, each with a different WB setting (one will be the set colour temperature, one will be cooler and the other warmer).

With a light-coloured subject use exposure compensation or bracketing to ensure a well-balanced shot



© TRACY CALDER

4 If you can't capture the detail you would like in the shadows and highlights in one frame you can blend bracketed exposures using Photoshop or other editing software. Effectively this increases the dynamic range.

Rhinos, like elephants, are under constant threat of poaching

© HENDRI WENTER / REMEMBERING RHINOS



© BEN A PRUCHNIE / GETTY IMAGES

Hasselblad Award 2017

DUTCH photographer Rineke Dijkstra, above, has been given the Hasselblad Award for 2017 in recognition of her work over the last 30 years. Known for her long-term projects and her sensitive portraiture, often focusing on children and adolescents, Dijkstra is to be awarded with SEK1,000,000 (approximately £90,000).

The award ceremony will take place in Gothenburg, Sweden, on 9 October, followed by a symposium and large exhibition of her work at the Hasselblad Center in Gothenburg.

The Hasselblad Foundation was established in 1979 under the terms of the will of Erna and Victor Hasselblad, with its annual international award for outstanding achievements in photography considered as one of the most prestigious in the industry.

'Remembering Rhinos' exceeds funding target

AFTER the success of their 'Remembering Elephants' project, founders Margot Raggett and Will Travers have turned their attention to another mammal in constant danger of poaching – the rhinoceros – again using crowdfunding platform Kickstarter.

Taking the form of a coffee-table book, *Remembering Elephants* saw 65 high-profile wildlife photographers contribute their best shots of endangered elephants. The

tome sold more than 2,500 copies and raised well over £135,000 for conservation and anti-poaching projects currently taking place in Kenya, Ethiopia, Mali, Malawi and Zimbabwe. Now, acting as a spiritual sequel, the 'Remembering Rhinos' project sees wildlife photographers coming together to raise awareness with their shots – including household names like Art Wolfe, Marsel van Oosten and Steve Winter – under the collective moniker

Wildlife Photographers United.

Following the internet-based campaign, the project has now far exceeded the £20,000 aim, clocking in more than £100,000 from over 1,100 backers. Raggett and Travers held a live broadcast across the final minutes of the campaign across their Kickstarter and Facebook pages to herald the end of the campaign – and to answer questions about the project's creation, the book and some of the ongoing initiatives across Africa and Asia any money raised will ultimately be going to. All the profits from the project will be donated and administered by the Born Free Foundation, an international wildlife charity.

The book's format should follow its successful predecessor – 144 pages on high-quality paper, arranged by the same editor, producer and production team.

The funds raised via Kickstarter will be used to pay for an initial print run and also enable the project to hold an exhibition in London, which last time proved a key book sales opportunity. The *Remembering Rhinos* book will go on sale at that exhibition, slated for launch on 30 October 2017.



The project will see wildlife photographers raising awareness through their work



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Irix launches 11mm f/4 lens

SWISS lens manufacturer Irix has announced the launch of a new model, the 11mm f/4. Similar to its previous 15mm outing, the 11mm is another ultra-wideangle manual focus lens for DSLRs – but with a considerably wider angle of view and a rear gelatin filter slot.

Constructed with 16 lens elements arranged in 10 groups, the 11mm f/4 comes in two versions, as is Irix standard. The Firefly version, billed as the standard option, is constructed from lightweight composite materials and has printed markings. This version is

complemented by the heavier and more expensive premium version of the lens, the Blackstone, which features engraved markings and a sturdier aluminium and magnesium body that Irix says offers more complete weather- and dust-protection when in use in the field.

Internally, though, it's worth noting that both lenses are identical in their mechanical and optical construction. Both offer a minimal barrel distortion of 3.13% and an impressive angle of view of 126°, and should perform well both indoors and out.

Those familiar with some of the original design features of the earlier 15mm Irix series will notice that many of the external features and handling have carried over to the 11mm, including the focus-lock and infinity click feature and the user-friendly hyperfocal scale visible on the lens body.

Both versions of the Irix 11mm f/4 are due to be formally released after The Photography Show – at €635 and €865 respectively. Initially the lenses will only be available in Canon EF and Nikon F mounts. A Pentax K-mount version is scheduled for release later in the year.

National Media Museum opens new £1.8m gallery

THE NATIONAL Media Museum in Bradford, West Yorkshire, has unveiled a slew of announcements about its future, including the opening of a new £1.8m gallery, Wonderlab, on 25 March.

The new gallery is part of a rebranding initiative that includes changing the museum's name to the National Science and Media Museum to reflect its shifting focus onto the science behind the art of the photography, film and television. The museum has also confirmed that from September it will host the Soyuz spacecraft that carried Tim Peake to the



International Space Station and back.

The NMM hit the headlines last year after it revealed that the historic RPS photography collection was to move to London's V&A museum. This sparked a petition to cancel the move – though, ultimately, it went ahead.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

LONDON



Dafna Talmor

Constructed Landscapes is an ongoing project that stems from Talmor's personal archive of photographs across locations such as Venezuela, Israel and the US. Produced by collaging medium-format colour negatives, the process relies on experimentation.

Until 6 April, www.photofusion.org/dafna-talmor



NOTTINGHAM

The Place is Here

This exhibition traces some of the conversations taking place between black artists, writers and thinkers during the 1980s. Against a backdrop of civil unrest, they were exploring their relationship to Britain's colonial past.

Until 30 April, nottinghamcontemporary.org



BATH

Photoshop retouching

Photographer Tim Daly is on hand to help you learn retouching techniques using professional Photoshop processes. However, this course is geared towards those with a good understanding of Photoshop, so beginners may wish to look for an alternative.

1 April, www.rps.org/events



Rodney Graham: That's Not Me

Rodney Graham is a Canadian artist whose genre-defying avant-garde experimentalism has confounded audiences in museums and galleries all over the world.

Until 11 June, www.balticmill.com/whats-on/rodney-graham

Fay Godwin

Photographer Fay Godwin (1931–2005) was one of Britain's most important landscape photographers. She is best known for her work on the book *The Drovers' Roads of Wales*. Here you'll find a selection of her original images to celebrate 40 years since its publication.



MACHYNLLETH



Viewpoint Geoff Harris

For all its wealth and power, Facebook's photography policy is a mess and is doing the company a lot of damage. Geoff Harris considers why

I don't have exact figures to back this up, but I wager that Facebook is now the biggest photo-sharing platform in the world. In other words, Facebook is the number-one place to get your photos seen, or published. The word 'publish' however, makes Facebook very uncomfortable, as it's desperate not to be seen as a media publisher or media company – this would give it extra responsibilities and open it up to the same kind of legal scrutiny as, for example, Time Inc., the publisher of AP.

'We're a tech company, not a media company,' insists Facebook founder Mark Zuckerberg. Leaving aside the semantics of company mission statements, all this means is that Facebook has got itself into a right old pickle with photography.

Recently, a friend of mine (a retired journalist and fellow of the Royal Photographic Society) got banned from Facebook for a day by posting a nude photograph taken by the famous surrealist Man Ray. It happened to show a woman's bare breasts, hence the kerfuffle. Last year, Nick Ut's haunting image of the young girl burned by napalm during the Vietnam War was also pulled by Facebook, prompting an international

outcry. Again, the problem was nudity.

Actually, the real problem here is Facebook's rather crude 'acceptable use' policy, and the fact that its automated content checkers simply aren't smart enough to tell the difference between a classic photograph and pornography. Yet at the same time, a recent BBC investigation discovered that private Facebook groups were being used to share images of children being abused.

The BBC reported 100 images to Facebook's moderators but only 20% of them were taken down – and Facebook then had the cheek to report the BBC to the police! What an arrogant organisation. There are many good things about Facebook, but it needs to revisit its policy regarding photography and come up with something more suited to 2017. It's clumsy, unwieldy and inconsistent, and is doing the company's reputation a lot of damage. If I were Mark Zuckerberg, I'd divert some of his incredibly bright coders from adding endless 'improvements', to focus on coming up with bots or algorithms that *don't* take down images by Nick Ut or Man Ray but *do* take down images posted by paedophiles.

Geoff Harris is deputy editor of *Amateur Photographer*.

Mark Zuckerberg accused of abusing power after Facebook deletes 'napalm girl' post

Norway's largest newspaper published a front-page letter to the Facebook CEO lambasting the company's decision to censor a photograph of the Vietnam war



The media has been keeping a close eye on Facebook's policies, and rightly so

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 23 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week

Twitter



© NEIL ALMOND

Neil Almond @N_Almond75

The key to much landscape photography is simplicity. In this shot of the cliffs at Happisburgh in Norfolk, Neil Almond has found a mirroring of forms in the rush of the tide and the form of the slowly eroding cliffs.

Join the conversation @AP_Magazine

Instagram



© DARREN ROSE

Darren Rose @winterrosephotos

While it's tempting to create grand landscapes, getting in closer to the details of the environment can be extremely beneficial, as we see here in this black & white shot of barley.

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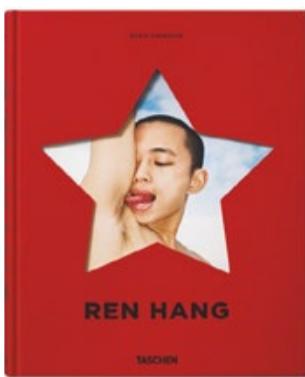


© ALEXANDRA BOCHKAREVA

Alexandra Bochkareva

This is a gorgeous take on contemporary portraiture. The scene evokes Sir John Everett Millais' famous painting *Ophelia*, right down to the upturned palms as she drifts downriver.

Submit your photos apmag.co/flickr



Bookshelf

Ren Hang

by Dian Hanson



Ren Hang's work is notable for its vibrant colour and relative simplicity

© REN HANG

Last month, Chinese photographer Ren Hang, at just 29, took his own life. His battle with depression was well documented, more often than not by the photographer himself. While Hang's challenging work may not necessarily be fodder for AP's readership, it would seem remiss to avoid exploring why his passing is such a loss to contemporary photography. This attractive book, released by Taschen, shows exactly why he was seen as such a rising star of photography.

Hang's body of work was known for its explicit – many would say pornographic – use of the human form. His images often drew the ire of the Chinese authorities, whose draconian regulations seem almost tailor-made to tackle the kind of images Hang revelled in. He was often intimidated and threatened, yet his work remained challenging and provocative. While we can't publish his more explicit images here, a quick search on Google will reveal just why Hang's work was seen as so inflammatory. While you may not necessarily appreciate the content, it's difficult not to admire Hang's commitment and passion for his photography. His images are about so much more than shock value.

The majority of Hang's work was shot in his high-rise apartment using his own friends and fans as models. Each model is carefully arranged, composed and

contorted. Every individual becomes, in a sense, a human still life. There's nothing elaborate about Hang's images. Each frame is reduced down to its most basic components, all of which is revealed beneath high-key lighting. They are gorgeous and feel utterly alive.

Pornographic art

Hang's images bring to mind other photographers who have immersed themselves in this kind of content. We all know the work of Robert Mapplethorpe and his confrontational, yet masterfully executed, images of sex and S&M. Over time, those images have become seen as classic works. Following Mapplethorpe we can look to the work of Nobuyoshi Araki, another photographer who was unafraid to blur the lines between art and pornography. Hang's work seems tame in comparison. I suspect the negative reaction from some photography enthusiasts to Hang's work is not due to its content, but more due to its stylistic nature. The colourful high-key images feel incredibly contemporary. Many will look at them and accuse them of simply being snapshot photography. That is a nonsense accusation. Hang's images are considered and deliberate. They are the work of a photographer who knew exactly what he was doing. It's an absolute tragedy that we'll never know what he could have gone on to achieve. ★★★★★

AP

Published by Taschen, Price £34.99 ISBN 978-3-83656-207-2, hardcover, 312 pages

Also out now

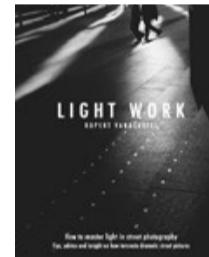
The latest and best books from the world of photography. By Oliver Atwell



© RUPERT VANDERVELL

Light Works

by Rupert Vandervell, e-book, 99p, available from www.rupertvandervell.co.uk/ebook.html



IF YOU'RE familiar with street photographer Rupert Vandervell's work then you'll know that his images carry with them a distinct aesthetic. Vandervell's London-based black & white images are notable for the interplay between strong geometric form and stark tonal contrasts. His use of light is a true wonder to behold, and it's with this in mind that he's decided to release a dirt-cheap e-book that explains the thinking and process behind some of his favourite images. Vandervell's images are genuinely stunning and the opportunity to see how he does it is a real treat. If you're new to the genre of street photography or just looking to take your images in a fresh direction, then this e-book is worth every single penny. At just a very reasonable 99p, it's an absolute bargain. ★★★★★

Pictures of You: Ten Journeys in Time

by Rory MacLean, Bone Idle, £12, 192 pages, softback, ISBN 978-0-99518-551-7



ESTABLISHED in the early 1990s, the Archive of Modern Conflict is a truly fascinating archive of vernacular photography that relates to the history of war. It contains around four million images, all of which tell the story of war, not through historians, but through the everyday people who found themselves living their lives surrounded by conflict. Three years ago, the writer Rory MacLean was invited to explore the archive and the result is this haunting volume. Each chapter uses an image, or images, to create imagined stories from every decade of the 20th century. MacLean's approach is a unique one and tells us much about the narratives we create when we view images removed from their original intended context. This is a magnificent and deeply personal book, and one that demonstrates the true value of vernacular images. ★★★★★

Painting with light

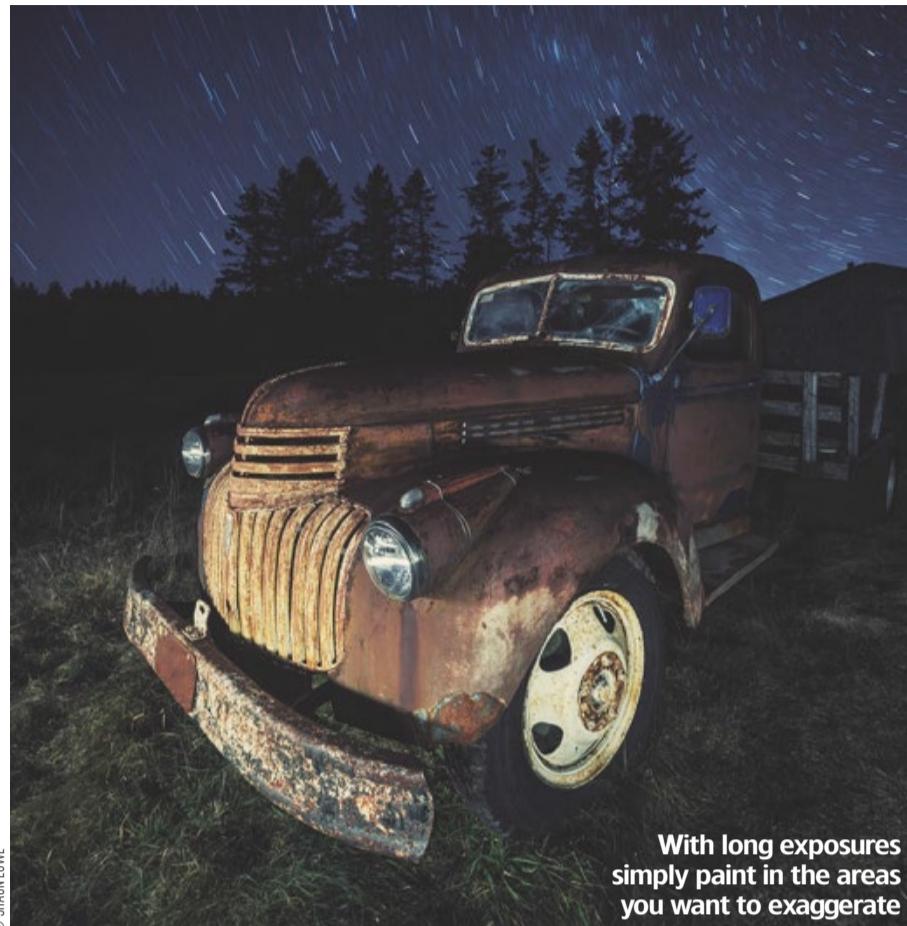
Clifton Cameras' new blog looks at getting creative with torch light

Painting with light is ideal for winter and spring because it requires dark conditions and a long exposure, making long dark evenings perfect. The technique gets its name from the fact that light from a torch is used to 'paint' over a subject. Alternatively, shapes can be created in the air using a torch to 'draw'. It's also a technique that can be applied to a huge range of subjects, from a small still life to an expansive landscape.

Explore the technique on your backgrounds and bring images to life

KIT LIST

- Any camera that allows bulb exposures
- Tripod
- Remote release to trigger the shutter
- Torch or other light source
- A second pair of hands can be useful



© SHAUN LOWE

With long exposures simply paint in the areas you want to exaggerate

Once you've identified a suitable subject and shooting location, the first step in painting with light is to set up your camera on a tripod. Then connect your remote control and set the camera to Bulb mode.

Next, set a low sensitivity (ISO) setting to keep image noise to a minimum, and select a suitable aperture to allow both the depth of field that you need and a long exposure – between 30 seconds and 4 minutes or so will normally be ideal.

Focusing can be tricky in the dark, but it's often possible to get a camera's autofocus system to do the job if you shine a bright torch on your subject and then focus on it. Once focus has been achieved, switch the camera to manual focus mode so that it won't alter when you take a shot.

Now you're ready to make your first image! Press and lock the shutter

release on the remote controller. Then, start using your torch to illuminate the subject. Move the torch across the subject in even, steady movements, being methodical so that everywhere is covered. Once you've finished covering the areas you want to pick out, return to the camera and close the shutter.

Check the image on the screen on back of the camera. If the image is too dark, then you'll need to extend the exposure time and move the light more slowly across the subject, or pass it repeatedly over the same area. You can also move the torch a little bit closer to the subject so that the light is more intense – or alternatively, consider opening the aperture, or raising the sensitivity settings.

Conversely, if the image is too bright, shorten the exposure, paint the light faster, move further away or close the aperture a little.

Getting more creative

Once you've mastered the technique with simple white light, you can expand your palette by using gels, coloured plastic bags or sweet wrappers over the torch in order to create coloured illumination. As well as using the light to illuminate a subject, you can also try directing it back towards the camera and drawing shapes in the air. This is usually best done with a less powerful or diffuse light source – small LEDs and sparklers are ideal.



© ILIA BOKAREV

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Join the Club

Edinburgh Photographic Society

Great King Street, Edinburgh

New members are always welcome at this thriving club

When was the club founded?

Edinburgh Photographic Society (EPS) was founded in 1861 and has therefore been in existence for more than 150 years, making it one of the oldest photographic societies in the world.

What does your club offer new members?

We warmly welcome new members to our premises in Edinburgh New Town. We have a large general membership and can offer a variety of special interest groups, covering such topics as studio, nature and creative digital photography. We are pleased to welcome all photographers, from beginners to the very experienced. Wednesday meetings are open to the public, where prospective members have the opportunity to experience the Society.

Describe a typical club meeting

On a Wednesday evening, from October to April, we enjoy a wide range of topics presented by guest speakers from around the UK and abroad. Special interest groups meet on Mondays, Tuesdays and Thursdays in a more informal setting, with the emphasis on interaction and joint activities. The Creative Digital Group, for example, regularly sets photographic challenges for mixed-ability teams providing friendly, practical exercises with interesting and varied learning opportunities. We also have four digital and four print 'in-house' competitions per year.

What do your guest speakers discuss?

They cover a variety of photographic genres, from portraiture, wildlife, drone photography, sports photography and Fellowship Panel presentations. We occasionally invite speakers from our membership to present the Wednesday talk.

Do members compete in regional or national competitions?

We have many members who regularly compete in national and international competitions with acceptances for prestigious exhibitions – not least for our own Edinburgh International Photographic Exhibition, now in its 155th year. Encouragement is readily given to members who wish to follow this route via our Phoenix Group. We also compete as a club in The Photographic Alliance of Great Britain (PAGB) and Scottish Photographic Federation (SPF) national competitions.

Has the club, or individual members, ever won any big competitions?

EPS shared the PAGB Print Championship with the Arden group in 2011. More recently Neil Scott FRPS EFIAP/S DPAGB won a London medal with his photograph entitled 'Pilgrims Three'.

What about national photographic society distinctions?

We have eight Fellows of the Royal Photographic Society (FRPS), 20 Associates (ARPS) and 25 Licentiates (LRPS). We have close ties with the RPS through several members who chair or sit on the various assessment panels, including Licentiate, Travel, Fine Art and Contemporary and Conceptual categories. We have several members with PAGB distinctions at credit, distinction and master level and International Federation of Photographic Art (FIAP) levels.

What are the most popular photographic genres among your members?

All aspects of nature, studio and landscape photography. Any genre that is of interest to members and encourages others to step out of their comfort zone.

How old are your members?

Membership age ranges from early 20s to mid 80s. The bulk of our membership is in the 50+ age group and we continue to try and attract younger members.

What are the club's goals for the future?

To expand membership and do all we can to recruit younger members. We also hope to continue to compete at the highest national and international level and to promote the art of photography.

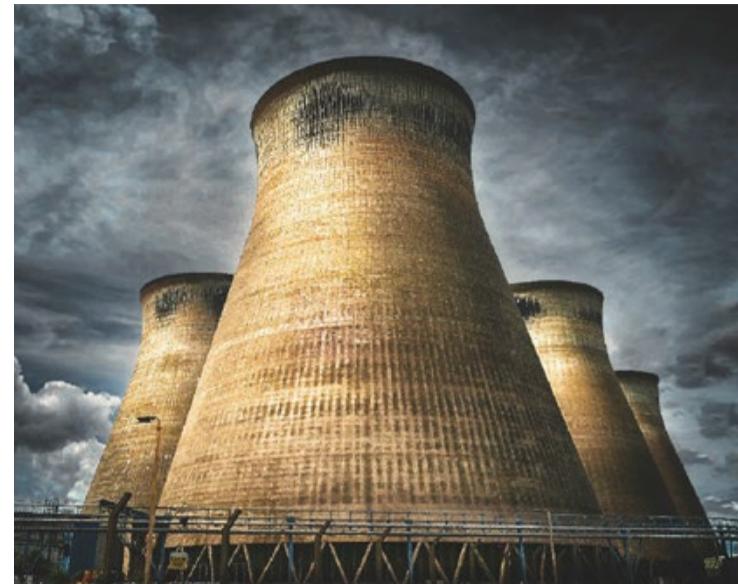
Club essentials

Meets every Wednesday at 68 Great King Street, Edinburgh, EH3 6QU. Information about group meetings can be found on the website.

Membership Individual member £78, junior member £25 and student member £52

Contact secretary@edinburghphotographicsociety.co.uk

Website www.edinburghphotographicsociety.co.uk



Assorted images, above, by members of the Edinburgh Photographic Society

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Best of British

Whether you like to shoot castles, churches, trains, aircraft or vintage cars and motorbikes, our experts have 40 power tips to ensure you get the most out of your great British day out



Lee Frost

Lee is one of the UK's best-known landscape and travel photographers, and an accomplished writer. After a stint working for the photographic press he went freelance, and more than 20 years later he is still going strong. Visit www.leefrost.co.uk.

Castles

THERE are hundreds of castles scattered around the UK in locations ranging from lonely hilltops to windswept beaches. Many were destroyed in battle and left as decaying ruins, while others escaped relatively unscathed and are still inhabited. Regardless of size, age or state of disrepair, however, they all make rewarding subjects that will stretch your creativity to the limit. As always, light and composition are the key ingredients, but the rest is down to you.

1 Assess the quality of light

The quality of light can make or break a great castle shot. I prefer to shoot in the warm light of early morning or late afternoon as it adds a rich, golden glow to a castle's ancient stonework. Sunrise and sunset are also wonderful times of the day to be out shooting – light mist in the morning will also add atmosphere.



2 Fill the foreground

There's no point just zooming in and filling the frame with a castle, as the resulting image will probably be quite boring. Instead, go wider and include foreground interest to add depth and scale, and also to lead the eye to the castle. A pathway, river, boulders on a beach or an old wall – use whatever you can at the location.



3 Capture the drama

Most castles are big, bold and dramatic. Shoot on a stormy day and use shafts of sunlight to illuminate the structure. Use a neutral density (ND) grad to tone down the sky, then maybe emphasise the drama during post-processing by reducing exposure or boosting contrast and clarity.



4 Extend the exposure

If you happen to find yourself shooting a castle on the coast, or in windy weather when clouds are scudding across the sky, why not use your 10-stop ND filter to extend the exposure so that you can record motion in the scene? Moving water turns to milk, while clouds record as streaks of colour and tone if you open the shutter for two or three minutes.

5 Experiment with infrared

Castles more often than not have a rather mysterious, spooky feel about them – especially ruins – and you can really emphasise this by shooting infrared images. Vegetation turns ghostly white in infrared while any water and sky tends to become very dark. If you don't have an infrared-modified camera, use an IR transmitting filter such as the Hoya R72. Sunny weather provides the best conditions for infrared photography but dull days can produce great results as well.

6 Experiment with silhouettes

Castles are big, solid stone structures, so if you capture them against the light they will record as a silhouette. Such an approach works well at either end of the day, at sunrise and sunset, when you are able to capture your subject against a golden sky. Obviously castles form very distinct shapes, so it's still possible to identify them when they are reduced to black – even down to the specific castle you have captured. Just expose for the sky, and let the detail fall into darkness.



7 Convert to black & white

Castles look great in black & white. You can go to town when boosting contrast and adding drama. Removing colour produces simpler images with more impact. I tend to use Silver Efex Pro 2 for my black & white conversions. For a quick fix, the High Contrast and High Structure presets work really well.

8 Place the subject thoughtfully

Although castles are big and bold, they don't have to dominate the composition – sometimes you may decide to shoot wide, or from a distance, and simply use the castle as a focal point in your composition. If you do, position it using the rule-of-thirds for compositional balance. Personally, I prefer the top-right or bottom-right third.

9 Provide a sense of place

Castles tend to be found in dramatic locations as they were built to protect and defend, so try to capture a sense of place in your images to give the viewer a feel for where the castle is. In other words, show it in its environment rather than cropping tight and excluding the immediate surroundings – your images will be better for it.



10 Night patrol

Many castles are floodlit at night, so don't be in too much of a hurry to leave once the sun sets. The best time to shoot is during the 'blue hour' when fading daylight and man-made illumination are in balance, and the sky turns deep blue. Use a tripod as exposures will be several seconds long.



11 Follow the light

There are lots of apps available that can help you to chart the position of the sun around a building. I recently used one on a visit to Beverley Minster in Yorkshire. It helped me capture this image of the sun rising between the twin towers. Select a building in your local area and see if you can plan and capture the 'henge' effect. My favourite light-tracking apps are PhotoPills (currently iOS only) and LightTrac (Android and iOS).



Andy Marshall

Andy has a strong relationship with the historic environment, and can often be found engaging with the public during his work via his Twitter account (@fotofacade). He is currently writing a book on architecture, photography and light called *A Singular Point of Light*. Visit andymarshall.co.

Churches and cathedrals

I'VE cut my photographic teeth on ecclesiastical interiors – they are the most rewarding and challenging places to shoot. Most of the images shown here were taken for the charity The Churches Conservation Trust. In the case of many historic buildings, I've found that spending a little time on site produces better results. There is a process of absorption at play. Most of the churches looked after by the Churches Conservation Trust are accessible all day, and you can even camp overnight in some of them (known as 'champing'). Visit www.visitchurches.org.uk.

13 Reach places others can't

Historic buildings are labyrinths of layered history. Many buildings have low ceilings and fascinating details tucked away in tight corners. I always carry a battery-driven LED light and flexible mini-tripod to help me get into places others can't. This image (right) shows a re-used Roman carving in the Saxon crypt at Hexham in Northumberland.



12 Look for hidden messages

Many historic buildings have a hidden layer of meaning. You can use a torch to search out medieval marks carved to ward off evil spirits, for example. They are surprisingly common, and can be found in most historic buildings around openings like windows and doors. A record of these marks can add to local knowledge and interest.





15 Juxtapose the past with the present

Articulate the impact of current lives on the building. I often find that church naves and chancels remain untouched, but the vestry is teeming with signs of life. The historic and modern make for interesting juxtapositions.

16 Keep perpendiculars straight

Want to get that 'hero' shot of a grand hall or hammer-beamed nave? Achieve a professional look by keeping perpendiculars straight. To do this without expensive equipment, such as tilt-shift lenses, position yourself in a high spot, such as a gallery. The higher you can get, the less of a problem you'll have keeping things straight.

17 Know your stuff

It's worth adding an additional layer of understanding about the subject by learning the basics about styles of architecture and building types. This will inform your photography and help you have a better discourse with the building. A little knowledge will go a long way to sharpen your technique. It will also give your pictures context.

18 Ditch the HDR effects

When buildings have so much to offer visually, it's tempting to take a multiple exposure or High Dynamic Range picture to showcase the full drama of the interior. Time has taught me to let such temptations go. Show the building as it is, with all of the light and shade present. Celebrate the tonality. Be mindful of shadows when you frame the shot – use them to create atmosphere.

19 Capture the movement

Churches and cathedrals are all about the people that use them, and the rituals that take place within their walls. With a little planning and permission you can take advantage of inherently low light levels to capture the life within. Tripod and manual controls are essential. For candle-lit processions the secret is to expose for the darkness before the candles are lit. The longer the exposure, the smoother the light trails will be.

20 Take your zoom lenses

I will often take some time to walk around the interior perimeter of a building and seek out distant elements that I can bring together with a long focal length – 300mm is the most rewarding for me. Bringing details together like this can often provide a visual narrative by connecting two disparate elements.



Many thanks to The Churches Conservation Trust and the PCC of Hexham Abbey

Technique 40 PRO TIPS



Jon Brook

Jon is a professional photographer based in North Yorkshire. He is a former winner of the 'Living the View' category of the Landscape Photographer of the Year. Visit www.benthamimaging.co.uk.

Trains

THE secret to shooting trains is planning. Look at a map, decide where you are going to stand and visualise each picture. Which lens are you going to use? Do you want to capture a train in the wider landscape, or go in close? Where will the sun be at the time you think the train will pass?

21 Don't trespass

You risk a fine of £1,000 by crossing land owned by Network Rail, and your pictures will be unpublishable in any reputable magazines. Visit filming.networkrail.co.uk.



ALL PICTURES ON THIS PAGE © JON BROOK

25 Catch the clouds

Steam trains are at their most photogenic when they are working hard. This happens when they are accelerating or going uphill. For dramatic shots, winter is the best time to capture the exhaust steam condensing into white clouds that trail behind the engine.



22 Freeze the action

Steam locomotives can travel at a speed of 60mph on mainline railways. Use a shutter speed of at least 1/320sec to freeze the action. There is no kudos in having a slightly soft train image.

23 Plan ahead

Use the website www.uksteam.info to find out steam train schedules. You can also monitor a train's progress using www.realtimetrains.co.uk, but don't assume there will be a phone signal in remote areas of the country.

24 Photoshop is your friend

If there is a brown-and-cream Pullman coach in the middle of a set of maroon carriages, or discarded cables lying at the side of the track, feel free to edit them out in post processing. Of course, this is anathema to the true train spotters.



26 Make the most of clouds

Photographing aircraft against grey skies can be murder. To make the best of them, search out clouds with the greatest range of grey shades, then in post-production use Dehaze to bring out the texture. You can use the Blue saturation slider to remove any induced blue, and then the Clarity slider to bring out character.



27 Suggest movement

Still images of planes need to imply movement. Slowing down your shutter speed to 1/40sec or 1/80sec will blur the rotating propeller. It also helps if the sun is shining on it. You will also need good panning technique.

28 Head for the back

The back end of the plane can be the sexiest part! When you have the background to support it, get down low, shoot with a 24-70mm lens and show off the alluring lines, using light to tell the story.



ALL PICTURES ON THIS PAGE © MOOSE PETERSON

Moose Peterson

Moose is a Nikon Ambassador, a Lexar Elite Photographer and the recipient of the John Muir Conservation Award. He was creative producer/photographer of the film *Warbirds and The Men Who Flew Them*. He is the author of 29 books including his latest, *Take Off*. See www.moosepeterson.com.

Aeroplanes

As visual storytellers, we need to bring the audience into the world we're so fortunate to share. With aviation photography the challenges are many, beginning with the idea of bringing movement to still images. It's then complicated further with the need to communicate the romance of flight and finally, including the human element that connects it all together. That's what makes aviation photography so exciting and rewarding – when it all comes together in one photograph.

29 Include the pilot

The pilot is everything. Including the pilot in your picture will draw the viewer right in. Try to include them every chance you can, by making eye contact or opening the canopy when doing any air-to-air photography.

30 Just add water

Adding a touch of water can bring drama and romance to your aviation photography. Be it from a rainstorm or a large hose, water creates a giant reflection and stage for the aircraft.



31 Look for lines and textures

Older vehicles are full of interesting details, both inside and out. Think about how you can best capture the smooth panelling of a well-kept sports car or the rough, characterful textures of rusty, neglected working vehicles.



32 Immerse yourself in the past

For the full experience, pay a visit to a vintage-themed event. Travel light – maybe with just one camera and a couple of lenses – and let your creativity loose. It'll be hard not to feel inspired.

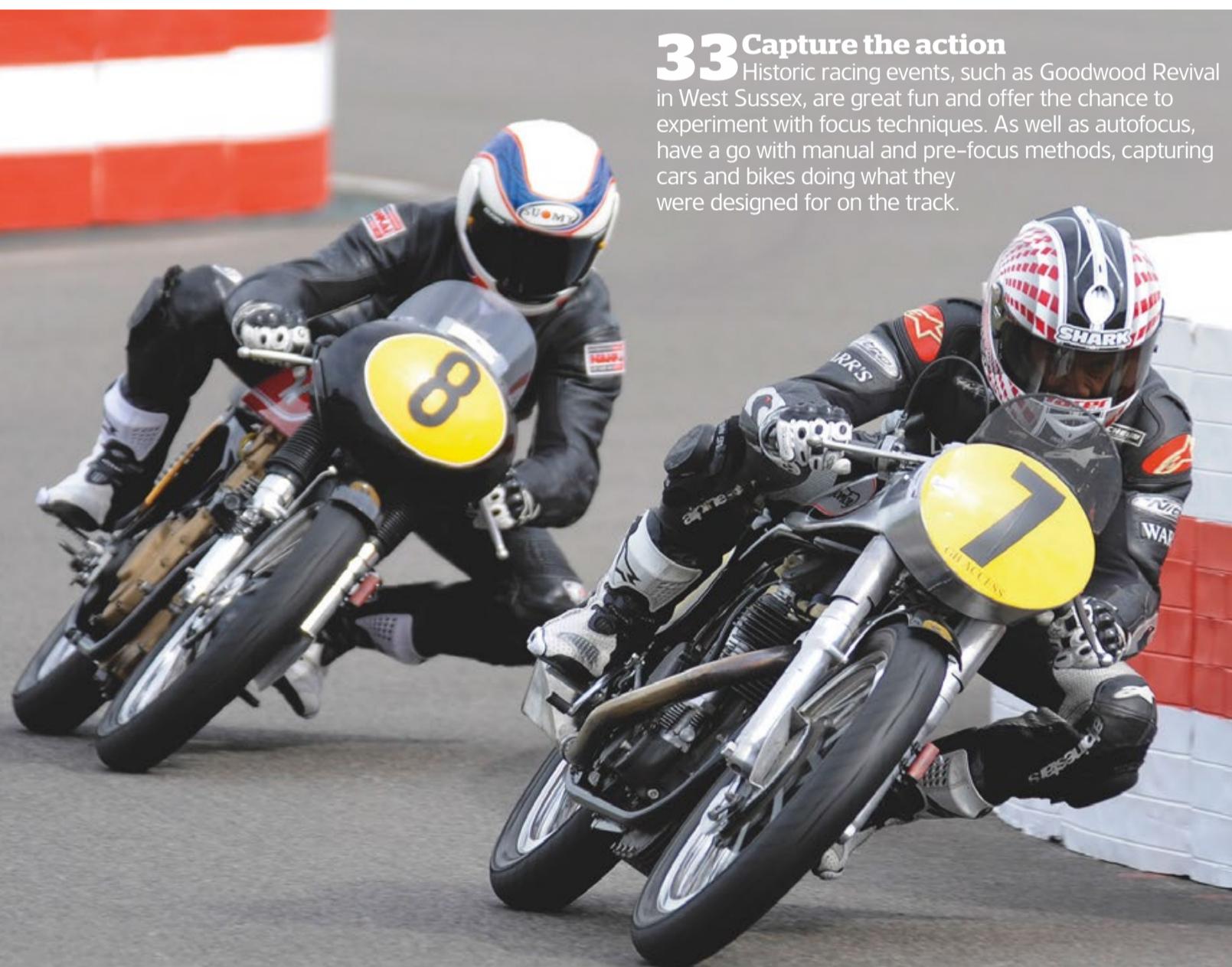
34 Remove all colour

Take some time to try to visualise vintage vehicles in black & white as you photograph them. Pick subjects with plenty of tonal range, as in this example above; this will help to bring out their timeless qualities when converted to monochrome at the editing stage.

35 Change your viewpoint

Great pictures can end up as simply 'ok' if there's not enough impact; changing camera position will help to avoid this. For example, how would things look from a bird's-eye view or shot up close with a wideangle lens?

ALL PICTURES © GILES BABBIDGE



33 Capture the action

Historic racing events, such as Goodwood Revival in West Sussex, are great fun and offer the chance to experiment with focus techniques. As well as autofocus, have a go with manual and pre-focus methods, capturing cars and bikes doing what they were designed for on the track.



36 Experiment with lenses

One of the best ways to get variety out of the same subject is to vary the focal length. Set the scene using a wideangle, pick out far-off details with a telephoto or go in close with a macro.

37 Consider the characters

Owners of vintage vehicles spend hours on their pride and joy, and many will take the time to talk to you. This gives great scope for capturing engaging portraits, often in exchange for copies of the images.



39 Take your time

It's easy to feel like a kid in a sweet shop when you are presented with a great subject. Have a wander around, explore potential pictures and ask yourself 'is this the best shot?' before raising your camera to your eye.



40 Use light creatively

Whether it's ambient or artificial, light can be used to great effect when shooting classic vehicles. The sun, a flash or a reflector can all go a long way.



Giles Babbidge

Giles is a UK-based photographer and writer. His work takes him around the country, working with clients in the fields of leisure and outdoor pursuits. You can find out more at theactivephotographer.com where he shares behind-the-scenes insights via his podcasts, videos and written articles.

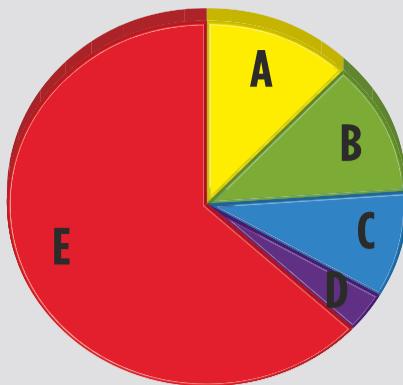
Vintage cars and bikes

VEHICLES from a bygone era have plenty to offer when it comes to photographic potential. Events such as the Goodwood Festival of Speed offer great opportunities for striking pictures – and plenty of subject matter on which you can practise your photo technique. Here are a few pointers to bear in mind the next time you come across a great subject.



38 Set yourself a project

Time spent working on a self-set theme is a great way to push your creativity. Consider working with specific colours, shapes, lettering, marques etc to build a coherent collection of images.



In AP 11 March we asked...

The Photography Show takes place at the Birmingham NEC from 18-21 March. What are you most looking forward to?

You answered...

| | |
|---------------------------------|------|
| A Getting hands on with new kit | 12% |
| B Bagging a bargain | 12% |
| C Attending inspiring talks | 9.5% |
| D Meeting fellow photographers | 3.5% |
| E I'm not going | 63% |

What you said

'If you last went when it was Focus on Imaging, a lot has changed. There are almost 500 different sessions, as well as inspirational speakers. There are demos of new technology that will likely affect the way you take pictures – if not now, certainly in the future.'

'I live outside London. To get to Birmingham requires either taking a train into London, then another to Birmingham, or I could drive to Watford Junction, pay to park, and take a train. Alternatively, I could drive for two hours and still pay to park. None of these options is exactly convenient. Yes, I know the UK is Londoncentric.'
 'For me, the NEC is 20 minutes by car, or seven minutes to a station with free parking, then a similar journey time.'
 'I haven't made my mind up yet.'

Join the debate on the AP forum

This week we ask

After our recent film special, would you like to see more film-related content in AP?

Vote online www.amateurphotographer.co.uk

Top 5 articles

What's trending on the AP website

What's the best noise reduction software out there?

Amateur Photographer
March 7, 2017

55 shares

You can enjoy low-noise images when shooting at high ISO settings by using noise-reduction software. James Abbott looks at five options



- 1 What's the best noise-reduction software out there?
- 2 Fujifilm X-T20 vs Canon EOS M5
- 3 Fujifilm X100F vs Fujifilm X100T
- 4 Fujifilm X-T20 vs Fujifilm X-T10
- 5 18 Lightroom shortcuts to speed up your editing

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LETTER OF THE WEEK

Waiting room

I recall taking my mother to hospital for a check up, and while waiting for her, I noticed there were a few old editions of *Amateur Photographer*, which I avidly read.

With this in mind, I would encourage your readers to recycle their old copies, by leaving them in hospital and dentist waiting rooms. Not only would it be a good read, it might encourage people to subscribe; I know I did.

Andrew S Redding, via email



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The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com

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© MICHAEL TOPHAM
To get as close as possible when shooting wildlife takes caution and patience

What is 'close'?

I read Michael Topham's 'Into the Wild' (AP 11 February) with interest. When shooting wildlife, I constantly try to achieve sharper pictures, but I can find very little information about the lens-to-subject distances the pros achieve. I did find online a razor-sharp otter picture by Andy Rouse where the Exif data showed the animal was nearly close enough for its breath to steam up his lens. I'd appreciate some information about the distances that technique and field craft make possible. **Pete Birrell, via email**

Subject distance is an interesting subject, but rarely talked about. The distance at which we're able to photograph something, whether an owl in the wild or a car at a racetrack, all comes down to access. The issue with wildlife is the closer we get, the higher the risk of frightening the subject away. To get as close to wildlife as the pros do takes a lot of research, time

and patience. If you want to shoot wildlife from closer than 50 yards, see if there are any wildlife reserves close to you. Sit it out over a period of time, finger ready on the shutter, and you just might be rewarded. We'll look into bringing you some tips from professionals on how they shoot from close working distances in the future – Michael Topham, deputy technical editor

Prohibitive print costs

Thoroughly enjoyed the film issue (AP 11 March), as I often use my film OM4 and Nikon cameras alongside my digital cameras. However, Asda no longer accepts film and Boots is going to close its photo department. My son took some black & white photos for his A-level course and we had to travel 15 miles to get them developed and printed; the cost was horrendous. Let's hope that if there is a substantial upsurge, the trend to offer only digital printing is reversed.

**Andrew Coleman,
West Sussex**



Relearn old tricks

It's great that nostalgia and falling prices of film gear, especially large format, is stimulating photographers to try film or re-try what they remember. Certainly

I was quite upset to dispose of my 35mm kit.

However unless these 'nostalgic' photographers are 'brushing-up' on their reciprocity tables, hyperfocal distance charts, and minimum/maximum (acceptable) circles of confusion, they might be disappointed. The simplicity, instant results and (almost) costless images of the digital revolution just cannot be matched by film. The complexity and expense of 5x4 and even 10x8 plate cameras beggars belief. By all means, join the great film revival; it's a great way of slowing down. Do look into the costs, though, and be wary of fungus and lens delamination etc. Perhaps hedge your bets by going medium (film) format but for a body that accepts a digital back?

Ian Douglas, Plymouth

Great film revival

What a delight it was to open AP (11 March) – it was a step back in time; and for others a step into the future.

As a professional nautical photojournalist, trying to change a roll of film at sea on a lifeboat one-handed was all part of the game. The camera got wet – a dry down afterwards and it still worked. Knowing the number of exposures you had left ensured



Film cameras have a lot going for them – not least their resilience when shooting in extreme conditions

you composed properly and didn't waste a frame.

I am still using my Nikon F5s film camera – along with a Nikon D4s. An interesting comparison, and I use both (single frame) in my busy shooting schedules. Film gives one the opportunity to learn about photography. It's not the camera that takes the image – it is you!

John Periam, West Sussex

Macro musings

I agree with your experts about the superlatives of the Fujifilm X system. Just one annoyance: I am interested in macro, and when I first bought the X-T1, I pointed out there

wasn't a one-to-one macro lens in the lineup. Fuji assured me one would be introduced in 2016 but I'm still waiting!

Stanley Groom, Norfolk

Fujifilm has been planning a 1:1 macro lens for some time, and you'll be pleased to hear that an 80mm f/2.8 macro is scheduled for the middle of this year. The lens will include weather resistance and optical stabilisation. Alternatively, the Zeiss Touit 50mm f/2.8 Makro is available in X-mount and achieves 1:1 magnification for around £650 – Andy Westlake, technical editor

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In next week's issue

On sale 28 March

Lose your tripod!

How image stabilisation – in-camera and in-lens – is making the three-legged friend a thing of the past



Panasonic GH5

With its peerless 4K-photo performance, this mirrorless camera is a force to be reckoned with

City stories

Tips for shooting the urban landscape at dawn and dusk

Buying guide

The UK's most comprehensive camera and lens listings

Wildlife watch

Little egrets are a relative newcomer to Britain's shores. We show how best to photograph them

LOCATION GUIDE

South Bank, London

From Tower Bridge to the London Eye, this stretch of the capital has plenty to keep your shutter firing, says **Jeremy Walker**



KIT LIST



► Nikon lenses

The 24-70mm and 70-200mm lenses will cover most eventualities. The 24-70mm is popular with pros, mainly because it teams excellent image quality with a fast fixed aperture of f/2.8. The 70-200mm lens is great for low-light situations, and boasts excellent Vibration Reduction technology.

▼ Tilt and shift

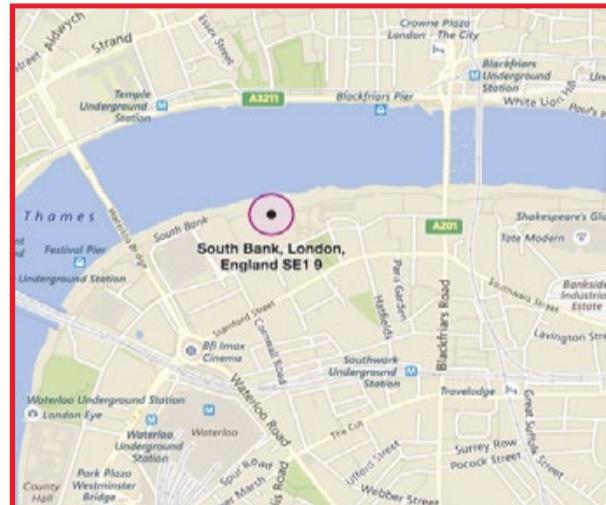
While not essential, a tilt-and-shift perspective control lens helps to keep uprights vertical. This comes at a price, so learn how to correct distortions using post-processing software if you're on a budget.



▼ Tabletop tripod

The Novoflex BasicBall is a small but sturdy tripod base. It's ideal for ground-level photography and extremely discreet, making it perfect for city work.

It can reach about 15cm, and shoulder a DSLR and lens with a combined weight of up to 25kg.



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I see the South Bank as an area from Tower Bridge to Westminster Bridge, about two-and-a-half miles packed with ancient and modern architecture. Tower Bridge is the best place to start; its southern pier has an area large enough for 20 people and I have never had a problem with putting a tripod up. The views looking west are fantastic. Next door is More London – a privately owned area that allows public access. If you want to shoot there using tripods at strange times of day, then obtaining permission is advised. As you walk west you encounter *HMS Belfast*, Tate Modern, the Millennium Bridge and views of St Pauls. Further west is the National Theatre, the London Eye and Westminster. In the past if you tried to shoot the London Eye using a tripod, a member of staff would say you couldn't. The same would happen opposite the Houses of Parliament. The rules on the use of tripods opposite Parliament have now been relaxed, as far as I am aware.

Best time of the year

This is a great early-spring location. Early morning and late afternoon or evening are good times of day for shooting. If you only have a day in London, save the last shot for the Tower Bridge location looking west into the sunset. Although do not dismiss the middle of the day – fluffy clouds reflecting in glass office blocks, harsh contrasty shadows and the blurred movement of people or traffic can all make good shots.

Above: More London from the south pier of Tower Bridge
Nikon Df, 24-70mm, 1/60sec at f/11, ISO 100, ND Grad

Right: Morning commuters crossing the Millennium Bridge
Nikon D800, 24-70mm, 1/4sec at f/8, ISO 100



Jeremy Walker

Jeremy is an award-winning photographer and Nikon Ambassador. He has years of experience in landscape and location photography. Visit www.jeremywalker.co.uk

Shooting advice

The Houses of Parliament, with part of the London Eye from Waterloo Bridge
 Nikon D800, 70-200mm, 1/15sec at f/8, ISO 100, polariser



AS FOR camera kit, the usual suspects will be sufficient. Full frame 24-70mm and 70-200mm lenses will cover most opportunities. However, having an extreme wideangle for those quirky angled architecture shots will be useful, as will a long lens for compressing the perspective along the river or isolating a small part of a much wider view. If you really wanted to shoot the architecture in a more traditional way then a tilt-shift perspective control lens will let you keep the uprights vertical. Nikon does 45mm, 24mm and 19mm perspective control lenses, which are ideal for architecture.

Another great bit of kit for shooting cities, especially at dusk as light levels are falling, is a Novoflex BasicBall tabletop tripod. It's a small but very sturdy tripod that is about 15cm at its highest, extremely stable and robust, and will take a heavy DSLR and lens but won't draw attention to you as a tripod user. I have shot in many a city 'No Tripod Zone' using a BasicBall and have come away with shots I just would not get any other way.

Food and lodgings

THIS IS London! The South Bank is dotted with cafes, restaurants and the occasional pub. My choice would be to head to The Founders Arms, close to the Tate Modern. It doesn't look much but the food is good and there is a great view across the river to St Pauls. Accommodation is plentiful but not always particularly cheap. Try the Premier Inn at Tate Modern or Tower Bridge, both great locations. There is also a Travelodge at Southwark and no doubt plenty of Airbnbs if you go hunting online.





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| AF-S 200mm f/2G VR II IF-ED..... | £4,495.00 |
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Check your kit

Batteries and memory cards

Recording HD or 4K video will quickly drain your batteries, so make sure you carry spares. What's more, memory cards can be filled up with footage quickly. Work out how much memory you'll need and bring at least one extra card over that capacity.

Camera supports

Any unsteady footage will be immediately obvious. Work out if you need a tripod, monopod or rig and make sure you have all the necessary support in your kitbag.

Back-up camera

Bring a back-up camera. This is for two reasons – in case your A-camera fails and to allow you to shoot footage from a different perspective with a different lens.

Lens options

Work out what lenses you'll need for a shoot. It's a good idea to have a wideangle, a medium telephoto and a longer telephoto to give you at least three viewpoints.

Audio needs

Decide if you need an on-camera, off-camera or clip-on mic and work out if you need to capture ambient sounds or record speech.

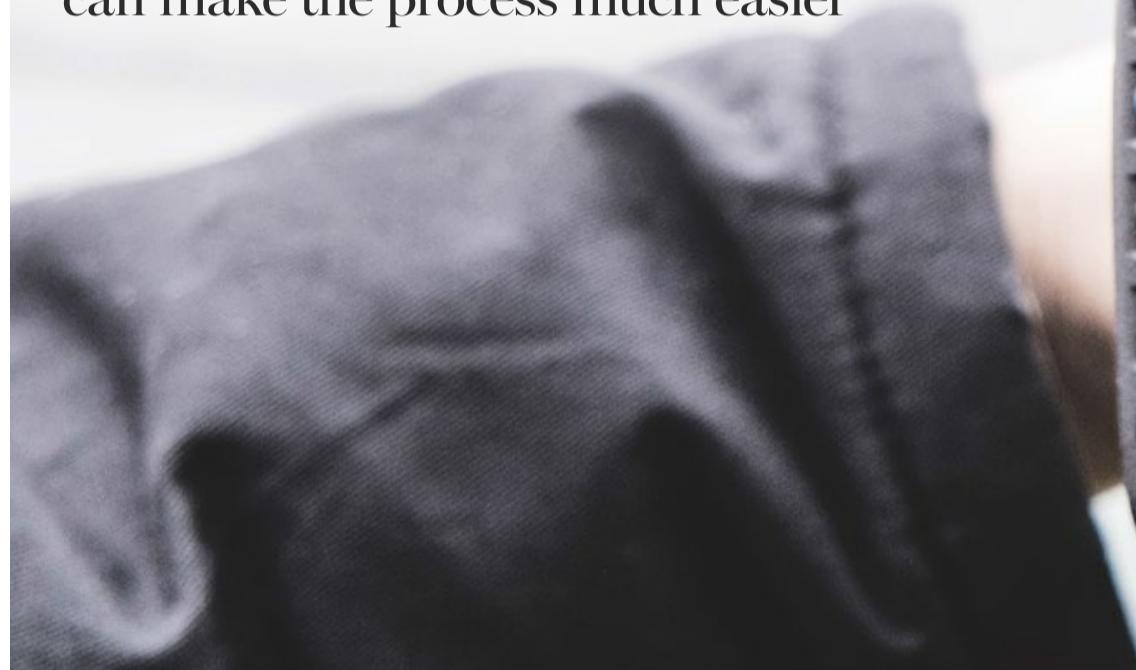


Hard disks

Save your footage on a fast and high-capacity external hard disk while you're on location. If you don't have time, save to a disk and back up to a computer once home.

Top tips for shooting video

Making the leap from shooting stills to capturing video can be daunting, says **Steve Fairclough**. But a few guidelines can make the process much easier



1 Know your camera

Familiarise yourself with the video menu options – frame rates, resolutions and movie formats. That way you know what type of video you'll be capturing and you can maximise your time shooting. It will also help in the editing process as any footage will be more consistent.

this is to plan out these key sections and work out what you need to shoot to keep the narrative flowing.

4 Make a shot list

Consider your main shots but also the additional footage you need to help tell the full story. Always write these down and cross them off after they have been captured. There's nothing worse than getting home after a shoot to realise that you missed a crucial shot – an updated shot list will prevent this from happening.

2 Shoot familiar topics

To start with, shoot a subject that you know well. This could be your children or pets. You could tell the story of a family day out, from getting ready to returning home. If you're filming something you love your enthusiasm will come across in your footage.

3 Always tell a story

Stories should have a beginning, a middle and an end. Think about how you want to tell the story. The obvious way to do

5 Set the scene

There are different types of shots such as establishing shots, medium shots and close-ups. An establishing shot is often a wide-angle view – guests at a wedding, for example, or a forest awaiting the arrival of wildlife. This is called scene setting.

6 Remember the B-roll

You've probably heard filmmakers discussing shooting B-roll or recording footage with a B-camera. This means shooting additional footage or using an extra camera (maybe with a close-focusing lens attached) to capture details. You might film the groom dressing or the bride having her make-up done, for instance. A wedding doesn't start at the altar, so think about documenting the whole day.

7 Use different angles

When shooting video don't always shoot at eye-level or shoulder height – go high or low to capture different perspectives. If you are filming children, for example, shooting at their height will have more impact than filming them from above – try to tell the story from their point of view, not yours.





8 The 10-second rule

The key to all films, even 90-second shorts, is to grab the attention of the audience and hold on to it. This is helped by deploying the '10-second rule', which means no single clip should last longer than 10 seconds. It's much better to shoot 10 interesting 10-second clips than one continuous 100-second one, where you may have to zoom in and out to change your viewpoints.

9 Check focusing

When shooting certain subjects autofocus isn't always preferable. Start with manual focusing and lock focus at the start of the clip. Changing the point of focus within a scene is known as 'focus pulling' and takes time and effort to perfect.

10 Compose carefully

When you watch wildlife documentaries, you'll see that filmmakers compose images like

stills. Pause a TV programme and see what the scene looks like. The rules for stills composition hold true for shooting video, so things like filling the frame, using leading lines or applying the rule of thirds can be applied to video.

11 Think about the light

Work out how you are going to use light in your scenes. Are you shooting with available light or is an artificial source required?

12 Storyboard stills

If you are finding it hard to plan a shoot, why not storyboard it with stills? Shoot a day out in stills and then pin them in sequence to a board to plan out what shots you'll need. You can also make notes such as pan, zoom or focus pull for individual shots.

Keep up-to-date with video news, interviews, and tips by visiting www.thevideomode.com.

VIDEO NEWS ROUND-UP



Canon adds EOS trio

Canon has unveiled its latest EOS cameras – the 77D and 800D APS-C format DSLRs, as well as the M6 mirrorless camera. All three offer Full HD shooting at 1080p, a Dual Pixel CMOS sensor for smooth AF when shooting videos and a 5-axis in-camera digital image stabilisation for stable shooting. To find out more visit www.thevideomode.com or go to www.canon.co.uk.

Sevenoak's supporting cast

Kenro has launched three new camera support systems by Sevenoak in the shape of an Electronic Motorised Pan Head, a Carbon Fibre Jib Arm and a Motorised Follow Focus unit. The pan head and jib arm both support camera rigs up to 5kg while the follow focus rig allows for easy focus pulling when on the move. Visit www.kenro.co.uk.



Lens duo from Sony

Sony has announced two new prime lenses for its Alpha 7 series of full-frame cameras – the G Master Series FE 100mm f/2.8 STF GM OSS and a new compact FE 85mm f/1.8 prime. At first glance the lenses may seem obvious choices for shooting stills, but they have some attractive benefits for filmmakers, including beautiful bokeh. Visit www.sony.co.uk.



Cineluxe bags launched

If you're looking for a carrying solution for your video rig, Tenba has recently announced its seven-strong range of Cineluxe bags. The bags were developed in conjunction with filmmakers and feature doctor-bag style openings (a straight zipper on top) for fast access to your gear. Visit www.tenba.com.



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To view The Video Mode's exclusive range of tuition videos featuring everything from basic shooting advice to expert tips from top filmmakers visit the Film School section of www.thevideomode.com.



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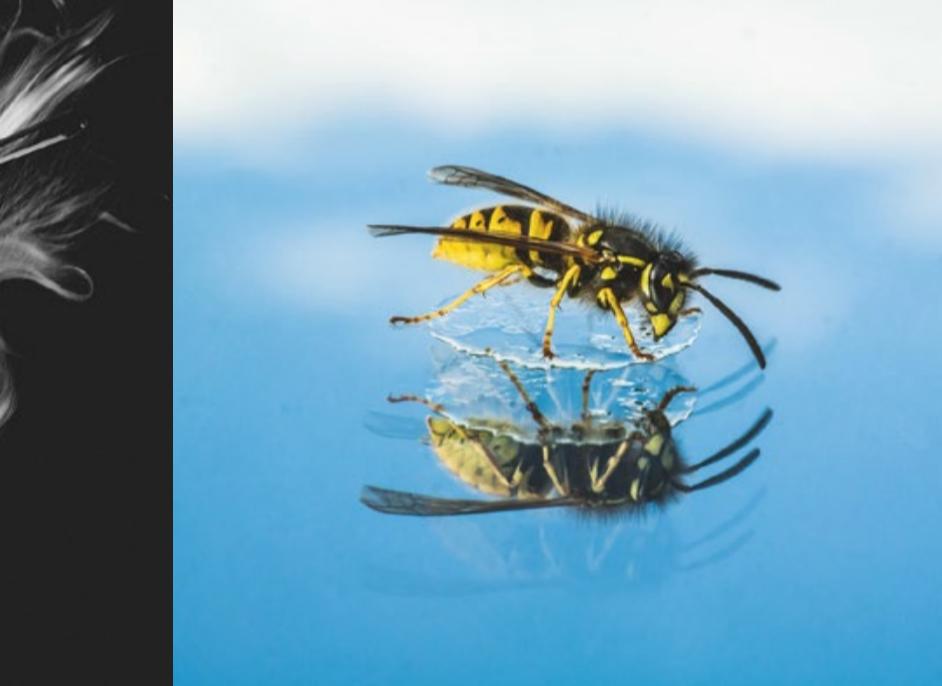
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Over the years AP readers have sent us some incredible images, so 26 years ago we decided to launch the Amateur Photographer of the Year competition. Since then, APOY has received thousands and thousands of entries, with many of them taking the judges' breath away. Entries have come from across the globe, whether they've been shot with a smartphone, a plastic camera or a top-of-the-range DSLR

APOY 2017 follows a different format from last year. This time we're working in partnership with Photocrowd who will be hosting all the entered images on their website. Visit www.amateurphotographer.co.uk/apoy for details on how to enter.

The competition is open to all amateur photographers, but please note that those entrants

who live outside the UK who win any of the prizes will be liable for any local import taxes.

After the closing date of each round, all the entries will be narrowed down to a shortlist, from which we'll decide the overall winner of that round. There will be one winner as selected by an expert panel of judges and then one winner as voted for by the members of Photocrowd, who will win a print subscription to *Amateur Photographer* magazine.

The images will appear on Photocrowd, and the highest rated entries are also published in *Amateur Photographer*. After the eight rounds, the overall winner will be chosen by a mix of crowd and expert votes.

The lucky winner will then be crowned the Amateur Photographer of the Year 2017.

Plan your APOY 2017 year

Below is a list of all this year's rounds, including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

| Theme | Synopsis | Announced | Closes | Results |
|---------------------------|--------------------|--------------|--------|--------------|
| Magical monochrome | Black & White | 25 Mar issue | 29 Apr | 3 Jun issue |
| Hit the streets | Street Photography | 6 May issue | 27 May | 8 Jul issue |
| Small wonders | Macro Nature | 3 Jun issue | 24 Jun | 12 Aug issue |
| City clickers | Cityscapes | 1 Jul issue | 29 Jul | 23 Sep issue |
| Into the wild | Wildlife | 5 Aug issue | 26 Aug | 14 Oct issue |
| Creative eye | Abstract Art | 2 Sep issue | 30 Sep | 11 Nov issue |
| Land lovers | Landscapes | 7 Oct issue | 28 Oct | 9 Dec issue |
| Face to face | Portraiture | 4 Nov issue | 30 Nov | 6 Jan issue |

TO ENTER VISIT THE FOLLOWING LINK: WWW.AMATEURPHOTOGRAPHER.CO.UK/APOY

Round One Magical Monochrome

THE FIRST round of APOY 2017 is Magical Monochrome, where we want to see your best black & white images. Black & white has always proved popular, not just in APOY but in the pages of *Amateur Photographer* in general. When we remove colour from the equation, the rules of composition, framing and lighting shift their parameters and require the photographer (and viewer) to see the world in a vastly different way. Many photographers who work exclusively in black & white maintain that colour is a distraction in a photograph. Remove it and the viewer is free to focus on the graphic elements of an image: angles, shapes, lines and textures. Light is the other key factor here. When black & white and atmospheric lighting combine, the power of an image can seem all-enveloping. You'd do well to look at some of the greatest images of the masters of black & white photography, such as André Kertész, Bill Brandt, Michael Kenna and Sebastião Salgado.

Black & white is a medium that is capable of giving your images a real visual punch. But also bear in mind that not every subject will necessarily work, so it's worth giving some real thought to what you choose to shoot. Here are some quick tips to get you on your way.

© MANOS IATROU



About Sigma

Sigma is again offering an array of prizes to the winners of the Amateur Photographer of the Year competition.

Sigma's mission is to provide exceptional products at an affordable price. All Sigma products are manufactured exclusively by Sigma in its dedicated factory in Aizu, Japan. The company's reputation for cutting-edge lens design is demonstrated by its series of lenses, ranging from 4.5mm to 800mm. Designed for enthusiast and professional photographers alike, all are backed by a three-year UK warranty when imported by Sigma Imaging (UK) Ltd.

Sigma's new Global Vision range of cameras and lenses incorporates the very latest in optical technology, with unique innovations such as the ultra-fast Sigma 18-35mm f/1.8 Art lens and USB dock that allow unrivalled customisation of Global Vision lenses by the photographer using Sigma Optimization Pro specialist software. This groundbreaking new range is winning praise and awards for its quality and innovation from both customers and industry commentators alike.

This month's prize

Win a Sigma 50mm f/1.4 DG HSM Art lens and an EF-610 DG Super flashgun



The Sigma 50mm f/1.4 DG HSM Art lens offers the ultimate in image quality. Resolution is extremely crisp at the area in focus, while both front and rear bokeh are silky smooth. Offering the ultra-high performance that characterises Sigma's Art line, it inherits the design principles of the line's first model, the flagship Sigma 35mm f/1.4 DG HSM. To achieve exceptionally crisp resolution, Sigma has minimised sagittal coma flare and every type of optical aberration that affects image quality. The result is minute detail without bleeding or streaking, even at wide-open aperture. Axial chromatic aberration is difficult to correct using image processing software after an image has been taken. For this reason, this lens features Special Low Dispersion (SLD) glass to minimise axial chromatic aberration and deliver sharp, high-contrast quality throughout the frame.

The Sigma EF-610 DG Super flashgun is a shoe-mount-type flash featuring a powerful Guide Number of 61m at ISO 100 and is designed to work with the most popular DSLRs. It provides fully automatic flash for DSLRs with automatic TTL exposure control.

Round One Tips Black & White

We take a look at some tips and tricks to get you on your way to shooting successful black & white images

Visualisation

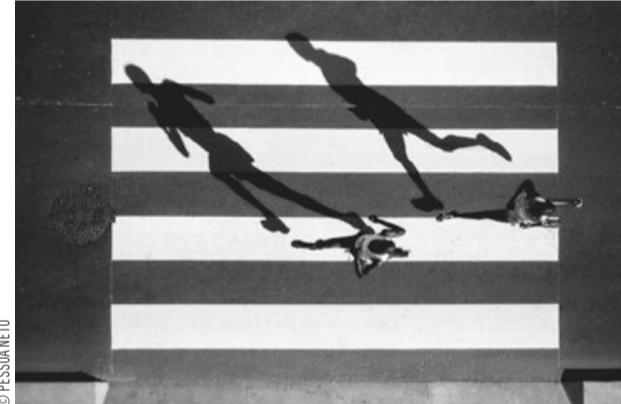
The key to great images is to think about how colour translates into tone. Notice the tones in the scene and the proportion of shadows and highlights. The fact is, not every subject will work well in black & white so think about what you're shooting.



© JORGE PIMENTA

Patterns and Textures

When colour is removed, a scene can look flat if there's nothing of interest to see. Since you can't rely on bold colours for impact, you could always try incorporating textures and patterns into your image.



Silhouettes

Exposing for the highlights can create a striking image. This is particularly effective if you're looking to achieve black & white silhouettes. Just make sure your subject has a defined shape, otherwise the impact is likely to be lost.



Atmosphere

Black & white can be used to create real atmosphere at the right event and location. When you're within your chosen environment, consider how black & white can emphasise the aesthetic drama of your location. Weather could be a factor here. A dark and stormy day would lend itself well to monochrome. On the other end of the scale, perhaps a day of sunshine can give your images striking tonal contrasts.

TO ENTER VISIT THE FOLLOWING LINK: WWW.AMATEURPHOTOGRAPHER.CO.UK/APOY

Glenfinnan Viaduct

By James Castro-Griffiths

Designer **James Castro-Griffiths** talks about his dizzying drone shot taken above the impressive Glenfinnan Viaduct in Scotland

This drone image was taken late last November during a trip to Scotland with an old school friend of mine. The pair of us realised we had a lot of holiday days left at work and we were keen not to waste them.

Scotland is an area that feels very different from anywhere else. It's an incredibly rugged place, and probably one of the last few places in the UK where you can get away from everything and everyone. Scotland is definitely one of my favourite places. Even though it can be up to a 7- to 12-hour drive, it still feels like you can pop there whenever you want.

My friend and I quickly developed a plan, and I contacted a camper van company called Quirky Campers. I proposed that we could go to Scotland, create a three-minute promotional video of our trip for the company and in return they could give us a 50% discount on the van hire. Thankfully, they were really keen. It was a very spur of the moment idea, but one that paid off in many ways. The whole time we were there, there wasn't a single drop of rain. We were treated to beautiful low winter sun for

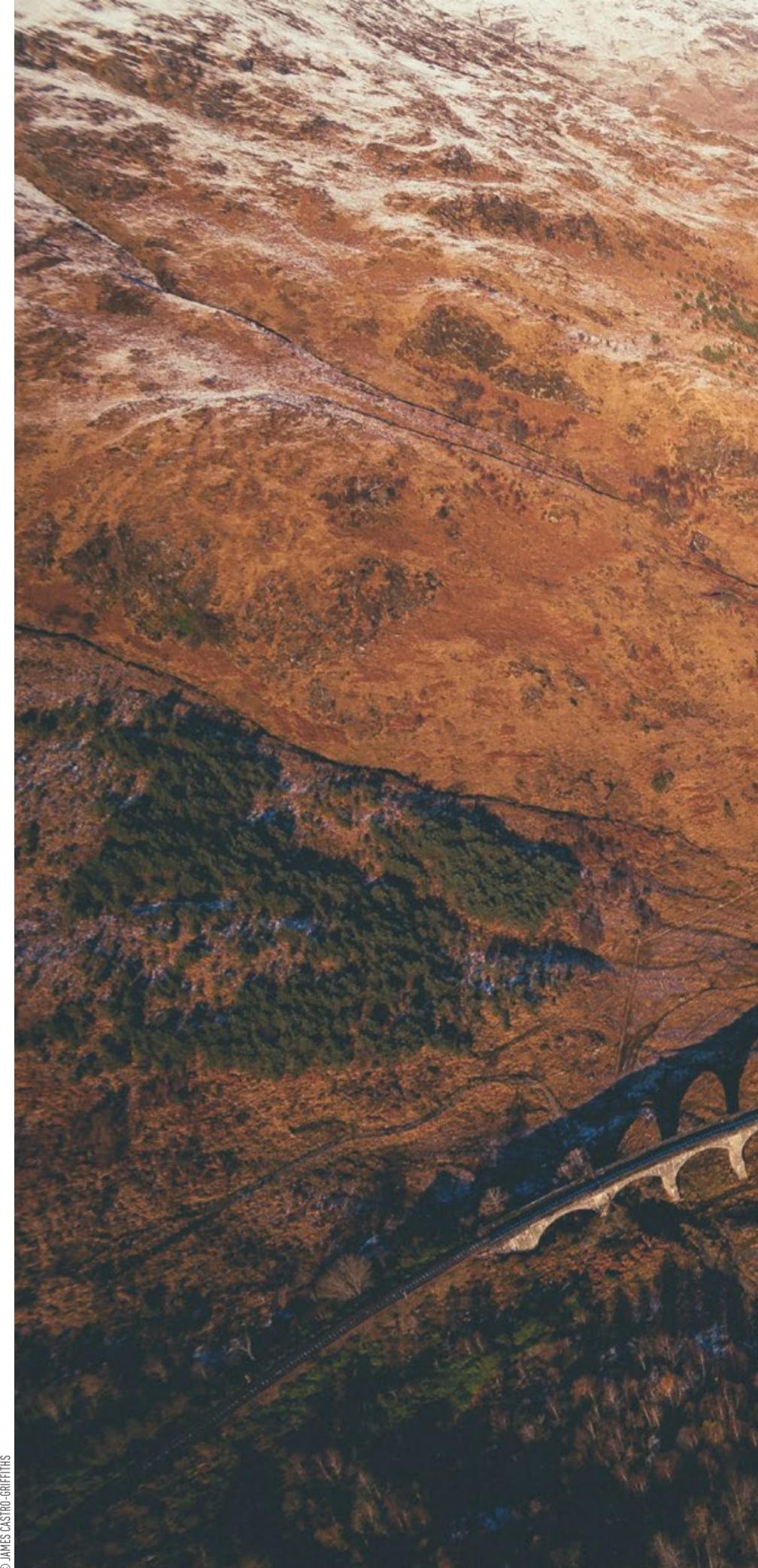
the entire trip. On top of that, Quirky Campers loved the video we produced and this has led on to a forthcoming trip with my girlfriend to the Lake District.

Getting the shot

The image you see here was taken at the Glenfinnan Viaduct, also known as the 'Harry Potter bridge'. You can see this location in *Harry Potter and the Chamber of Secrets*, specifically in the scene where Harry and Ron Weasley are in the flying car and Harry is falling out of the door.

This location was one of the key areas we wanted to visit and we managed to plan it on the day that would have the most sun. It was around 1pm when we got there, although looking at the picture you wouldn't really know it. Due to the huge shadow, it looks like it was taken around sunset, but that's just how low the sun is around November time.

When we got there, we found that everything was closed as it was off-season. We were hoping to see a steam train going across the bridge, which would, of course, have made a perfect shot. While we were scouting around we discovered that we could walk



© JAMES CASTRO-GRIFFITHS

through the bridge and all the way up to the forest in the background. As well as that, there's a small village at the back as well as a path. We walked up to the side of the railway track and had the whole place to ourselves.

My style with drone photography is to try to get as little human impact as possible in the shot. I want as few people as possible, especially when shooting from

quite high up. This allows me to focus solely on the elements of the landscape. In this example I focused on the bridge. What you can't see in this image is the massive loch nearby. It really is a beautiful view and if you get to the top of the bridge, you're faced with an incredible 360° view.

I had recently read about drone photography and it advised trying to focus on light and shadow, which will help to



James Castro-Griffiths

James Castro-Griffiths is a user-experience designer working for NHS London Transplants. He has worked with a variety of agencies and on various projects focusing on web research and graphic design. For more, see his website at www.jamescastro.co.uk.



achieve contrast. What we couldn't see from the ground – and didn't realise until the drone was up in the air – was that very hard shadow. Once up there I could see this amazing shadow. People have said it looks like a tiara but I think it looks more like a church organ. It really makes the image stand out. I flew the drone around for a bit, got some photographs and video, and then brought it back down to earth.

Kit details

For this trip I was using a DJI Phantom 3 Advanced, although I've recently bought the DJI Mavic. The reason for the switch in kit is the commitment you have to endure when taking the DJI Advanced up. You have to consider how much space it takes up. It's a big thing and one that requires a large hardshell case on your back. More often than not, you have

to choose between water and food or your drone. First and foremost, I do these videos and photos for myself so I can look back on them in 30 or 40 years and remember all the stuff I've done. For that reason, the drone always takes precedence. There were days on that Scotland trip where I had no water. In the end I resorted to digging up and eating snow, although someone told me later that

probably dehydrated me more.

I love getting a really nice shot, especially the ones that are really rare and difficult to achieve. Thankfully, the new drone is tiny. It's around the size of an A5 book, and it's amazing. Its small size means I can carry a bottle of water, a sandwich and a couple of chocolate bars, as well as my drone. I also come away with a good photo. I'm super chuffed.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



David Ball, Nottingham



David Ball has featured in *Portfolio* before, and here you can see what he's been up to lately. As you will notice, David tends to favour shooting in the natural world. He spends much of his time photographing seascapes, landscapes and forests. However, he has recently discovered a love for shooting long-exposure images, especially when photographing architecture and cityscapes. If you'd like to see more of his work then visit www.davidballphotography.co.uk.

Scale Force Waterfall

1 Scale Force is the highest waterfall in the Lake District. David had to scale a 20ft rock to capture this image
Canon EOS 6D, 17-40mm, 1.6secs at f/9, ISO 100

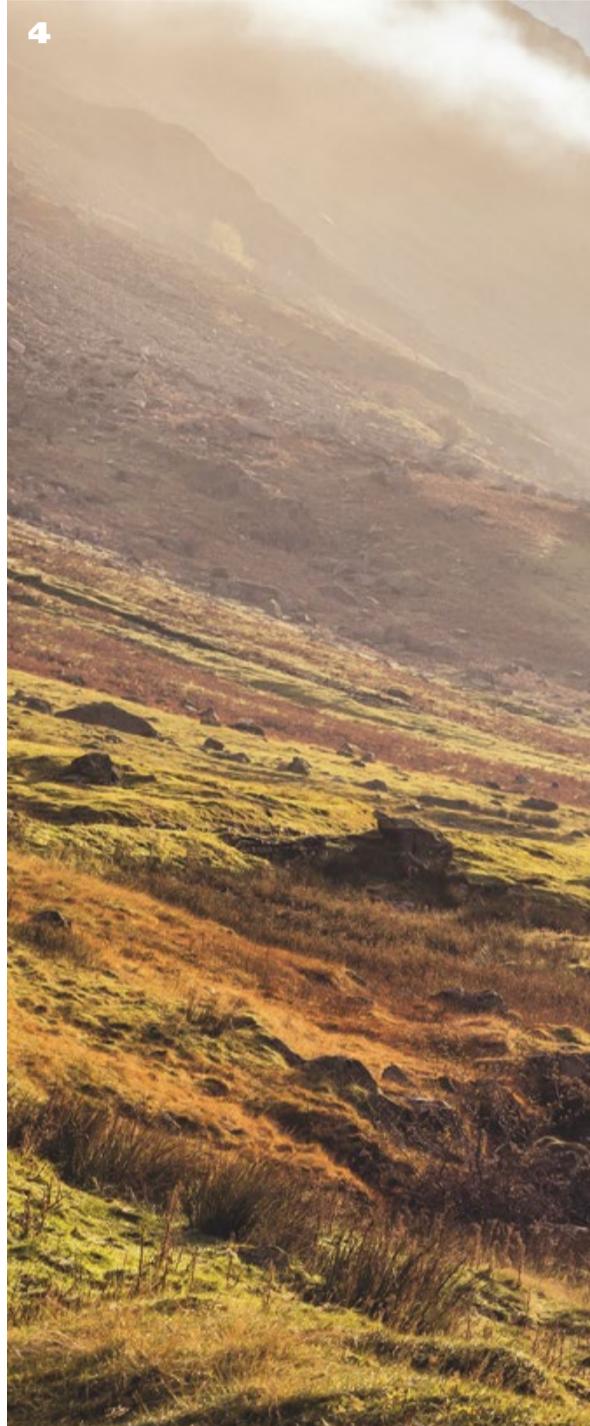
Derwentwater

2 Here we see a simple scene reduced to its most minimal visual components using the diffusing mist of an early morning
Canon EOS 6D, 70-200mm, 1/50sec at f/4, ISO 200



Honister Pass

3 In this image, David has gone for a long exposure in order to give the flowing lake a misty sheen. It also features some movement in the clouds that complement the dust of snow on the distant mountains
Canon EOS 6D, 17-40mm, 30secs at f/4.5, ISO 100





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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Honister Pass

4 David spotted these rays of light shining on to Honister Pass just after sunrise. He's made the best of the scene by opting to shoot it using a 50mm lens and consequently has captured this wideangle vision of the epic landscape
Canon EOS 6D, 50mm, 1/400sec at f/7.1, ISO 200

Ullswater Boathouse

5 This is a much-photographed location and with good reason. In just the right conditions, the scene carries an almost magical quality. The flat grey light has actually been a great benefit here, particularly when contrasted with the warm golden light emanating from the boathouse's porch
Canon EOS 6D, 17-40mm, 0.4secs at f/13, ISO 100



5



Great Britons

In his new book, **Peter Dench** talks to 12 key British photographers. He reveals his insights into figures at the frontline of contemporary British photography to **Oliver Atwell**

The scene is London and we're sitting in the basement studio of Southwark Street's Blue Fin Building. Ahead of me sits photojournalist Peter Dench, lit by two small lights and watched by the beady black eyes of two video cameras. The first thing that hits you about Dench is his unwavering confidence in front of the camera, even in the face of questions that other photographers would find uncomfortable (at one point he refers to me as a silent sniper). He's a seasoned pro at this game. His eyes stay fixed on mine and he often gesticulates with his hands like a politician striving to reassure you that your local library is definitely not under threat and children are our future.

Dench is here to talk about his new book, *Great Britons of Photography Vol. 1: The Dench Dozen*, a thoroughly unconventional

collection of interviews that finds Dench rubbing shoulders and, more often than not, getting more than a little inebriated, with figures such as Chris Floyd, Anastasia Taylor-Lind, Harry Borden and Martin Parr. Dench comfortably sits within this selective pantheon. In fact, he even finds space to include himself in the book.

For the past 20 years, Dench has made a name for himself as a photographer who uses his images to explore Englishness. His projects have taken him into the booze-drenched streets to create a visual archive of England's sometimes troubling relationship with drinking. He's followed his countrymen abroad to see just what happens when the British mentality lands on foreign shores. His work is sometimes funny. His work is sometimes serious. His work, as with much photojournalism and reportage, is necessarily political.

© JOEYNN BAIN HOGG/WI NETWORK

Recently, Brexit has been very much on the man's mind, and he has produced items for *Channel 4 News*. Dench has worked in more than 60 countries, but Britain is very much his home, his muse and his canvas.



© CHRIS FLOYD



© ANASTASIA TAYLOR-LIND/WI MENTOR PROGRAM



However, he's not alone.

Britain is home to a plethora of distinctive and successful photographers, and it was with this in mind that Dench wanted to do something to start cataloguing these individuals. These encounters with Dench's fellow photographers were more an attempt by him to learn about the people behind the images. It was only later, as the interviews began to build up, that the idea of a book revealed itself.

"The idea came about because photography is very competitive," says Dench. "It's a very selfish medium, and necessarily so. But when I reached my forties, I started looking around and thinking, 'Well, they're not going away.' Photographers such as Martin Parr and Brian Griffin are still producing great work. Rather than dismissing these

people and seeing them as competition, I thought that perhaps I should put myself in their company and find out what makes them tick. How are they working? How are they surviving? Every photographer is unique. I wanted to explore this notion."

Dench's approach to his subjects differs from the standard dry Q&A or academic discourses we so often find in writings about photography. Dench's instinct to uncover a story is an organic process that applies as much to his interviews as it does to his photographic work: he arrives at a location; he looks at the details; he hunts around and covers as much as he can. 'As a photographer, I understand both the highs and lows,' Dench says. 'But we only ever tend to hear about the highs – the exhibitions, the awards. I wanted to show that's not always the case.'

Above: Mitch Pyle in a limo with friends on his birthday. Image by Jocelyn Bain Hogg

Far left: Image by Chris Floyd

Left: Girls prepare to be seen by international scouts during a Noah Models International casting that was held in a cultural centre in the Sovetsky Rayon suburb of Krasnoyarsk, Siberia, Russia. Image by Anastasia Taylor-Lind

Often photographers are living day-to-day and trying to survive.'

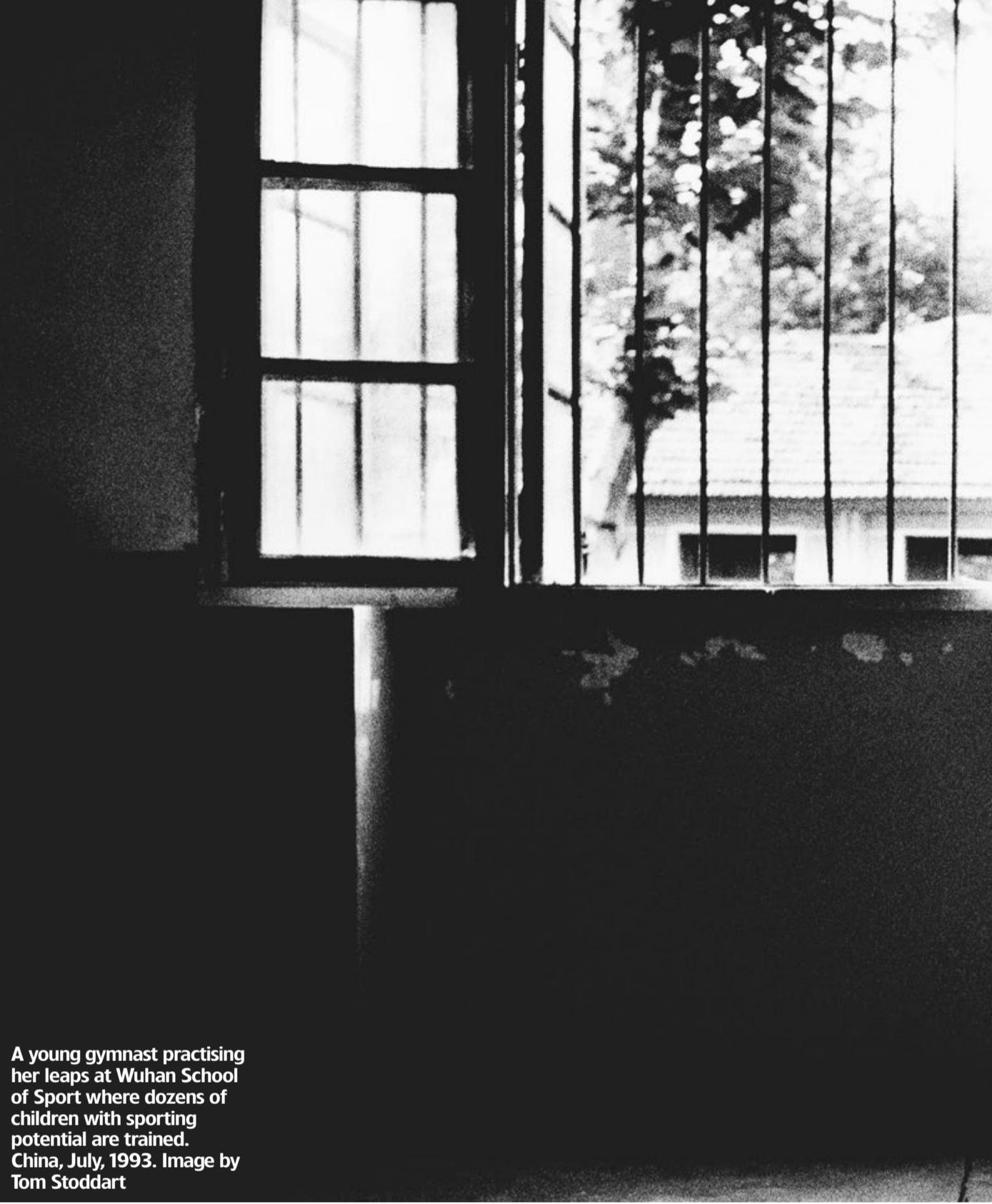
What's particularly interesting to see in the interviews is that each of the photographers has come via wildly different paths. Some are from affluent backgrounds. Others are from more modest backgrounds. But that doesn't matter. What's consistent in each of his subjects is the undying drive to succeed. 'What I found consistently is that there is no definable route to success. There were no words of wisdom,' he says. 'But what was there was a unifying drive to keep making work and to ensure their success. Marcus Bleasdale is a good example. He has an absolute commitment to documenting human rights issues that is absolutely unflappable. As a photographer, I was able to draw inspiration from that and feed it into my own view.'

Keen readers will note that the book has been labelled as Volume 1. According to Dench, there are various reasons for this. 'First of all, if any photographers got upset that they weren't included, I can always say this is only the first volume,' he says. 'Also, if I call it Volume 1, then a publisher has an incentive to publish a second book. This first book took five years from pen to press. That's because it was a labour of love and I had to find funding. That's how these things work. But if someone gives me funding, I can get the next one done in six months. I'm the kind of person who likes to get things done, get it out there, see if it succeeds and then try something else. That said, I still don't know if there will be a second volume. I've actually approached three photographers. One said no, the second didn't reply and the other is up for it. So, who knows?'

The photographic eye

Dench has been working in photojournalism for around two decades. It's been a process of learning, not just about his craft but also about the people he encounters daily. So often we hear the term photojournalism bandied around, but what exactly do we mean by that term? In Dench's experience, what makes a successful photojournalism project?

'For me, the aim is to have something to say,' he says. 'If I can make someone smile, make them think and ultimately affect change,



A young gymnast practising her leaps at Wuhan School of Sport where dozens of children with sporting potential are trained. China, July, 1993. Image by Tom Stoddart

DENCH'S KIT



'I like to work quickly and without fuss. The kit that I use at the moment is an Olympus outfit. Generally, I just use fixed lenses – the 35mm, the 50mm or equivalent of. What I want from a camera is to capture what I see as quickly, flawlessly and fuss-free as possible. For me, the Olympus OM-D range does that exceptionally well. I want something aesthetically pleasing that people feel happy to have pointed at them. Something that's a bit more conversational. I started with a Mamiya 6 and 7 and these weren't commonly seen cameras. That was an icebreaker in various situations. I think I should point out I'm an Olympus Visionary, by the way.'

then I've succeeded. On another level, I have to think about what I want from an exhibition, a magazine spread or a book. I want to take the viewer on a journey through the emotions, ranging from laughter to despair. And ultimately what I want to do is create an anthropological legacy. That sounds very grand, but that's what, in my mind, a photojournalist has to do. The reportage I did on [the book] *Alcohol & England*, I don't think will ever be repeated. That was a 10-year reportage of a time when I believe the English were drinking quicker, longer, younger and more cheaply than ever before. I have seen a change away from that since I finished that work. Again, with *The British Abroad*, maybe cheap travel will end, and that will be the definitive visual archive of that time. As a photographer and a photojournalist, you need to have grand ambitions.'

The medium of photography has become a saturated art form, particularly in reportage. Recent years have found smartphones and citizen journalism bleeding into the pages of newspapers, websites and news reports. Standing out has become harder and harder.

'Standing out is certainly as hard as it was five or ten years ago,' says Dench. 'There is one key element, though, and if I heard myself say what I'm about to say 10 years ago, I'd probably have punched myself in the stomach – *you have to be a brand*. You have to be a little more adventurous and savvy about who you are and how you represent yourself because that's how you stand out among the saturation. Have something to say, decide how to say it and then say it better than anyone else.'

A little inspiration

One of the most common questions – perhaps the most common



© TOM STODDART
'Have something to say, decide how to say it and then say it better than anyone else'

twists his mouth slightly. 'I don't know if I find the English appealing,' he says, smiling wryly. 'I've worked in over 60 countries, but England is my home. The country is my passion and its people are the ones I want to understand the most. We are a curious nation, one that is developing geographically and socially. It's extreme but accessible. It would be an error for me to not have an interest in it.'

When I ask Peter to identify the unifying theme throughout his work, the answer should be obvious to anyone familiar with his work. It is, he says, an important tool in his photography. 'Humour can be used to lead a viewer on a very particular path,' Dench says. 'However, it's very difficult to get right. If I showed you 10 pictures of disease and decimation, you'd know what the next set of pictures are going to be. It's much more affecting to disarm someone with humour and then throw in some more serious images. So, for example, I take that attitude with me when I'm travelling in America as well as a general enthusiasm for wherever I happen to find myself. I suppose I have a certain naiveté. For the *Dench Does Dallas* book, I was going out at 7 or 8am and shooting for 12 or



question – often asked of artists, novelists and photographers is where their ideas come from.

Typically, Dench is unconventional in his answer. Ideas can often come from overheard conversations in pubs. At other times, ideas have come from reading the columns of writers such as Tim Dowling, Jon Ronson and Danny Wallace. At other times, it's simply a case of Dench deciding where he hasn't been, where he wants to go and then thinking about the kind of story he might find there. Currently, his research is focused on the Black Sea and the stories that could potentially reveal themselves there.

However, it's for his work in England that he has become so well known. His colourful, humorous and memorable images are the kind that, once seen, can never be forgotten. I ask him why he finds the English such an appealing subject. He arches an eyebrow and



© PETER DENCH/GETTY IMAGES REPORTAGE

A Man has his Head Shaved, South Beach, Miami. Image by Peter Dench



© HARRY BORDEN

The Spice Girls.
Image by Harry Borden

'In 20 years of photographing boozy Brits, I've only ever been punched in the face once'

13 hours. I would walk 20km, just taking an interest in the mundane, rather than the more fanciful events.'

Standing firm

While we as the viewer may see the humour in what Dench does, not everyone is going to see it that way. Time and again we've received letters from readers asking how to deal with confrontation when faced with a subject who objects to the presence of a camera in their personal space. Dench has some advice. 'I'm not ashamed to be a photographer,' he says, confidently. 'I'll never shoot from the hip. I'll never sneak photos. I'm very deliberate in my methods. My camera is always up to the eye and I work very close to the subjects. I think it's very disrespectful to use a zoom lens.'

'I'd rather respond to my subjects if they turn to confront me and I always have a very clear and honest sentence prepared. For example, if they ask me what I'm doing, I'll say, "Hello, I'm Peter

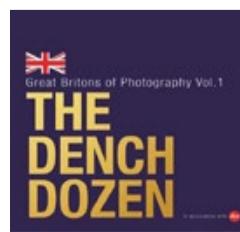
Dench. I'm here to photograph England's relationship with alcohol." Then I'll stop and they'll either say that's fine or they'll say they'd rather they were not included. In that case, I walk away. Fear is generally in the head of the photographer.'

It's with some disappointment that Dench anticipates my next question before I've had a chance to ask it – how many times has he been punched in the face?

'In 20 years of photographing boozy Brits, I've only ever been punched in the face once,' he says, almost proudly. 'That was in Leeds. Ninety-five per cent of people really don't mind being photographed. They have their own lives to lead, their own concerns and enjoyments. They're not that bothered by the presence of a photographer. But if they are, you have to understand that and walk away. At the end of the day, photography is collaboration. And you must always take people's wishes about personal privacy and space into consideration.'



Peter Dench is a photojournalist with more than 20 years of experience in the advertising, editorial, corporate and reportage fields. He has published several books and has won multiple awards. To see more of his work, visit www.peterdench.com. *Great Britons of Photography Vol. 1: The Dench Dozen* is published by Hungry Eye, priced £55.



Moving forward

With such a strong body of work behind him, it could be easy to imagine Dench is happy to sit on his rump and let life deliver the opportunities. However, as should become clear from the discussion of his book, that's just not how it works. The need, the drive, which was so prevalent in Dench's youth, is as strong now as it ever was. 'Now I'm in my forties, the clammy hand of mortality has started to squeeze,' Dench says, rubbing his shoulder. 'Photographers can sometimes become a little dependent on letting things drag on. You'll sometimes meet them and they'll show you a set of images where they'll say, "I've been working on this for 10 years!" For me now, it's about getting things done, getting it out there, finding a way to close it off and then moving on. I've done my books on Britishness, so now I am trying to explore America and see what I can add to the discussion of that nation. I've done chapters one to three and I'm hoping to complete another two each year going forward for the next five years. On top of that, it will be whatever else comes along. That's the joy of being a photographer!'

Canon

Canon Pixma Pro 100S

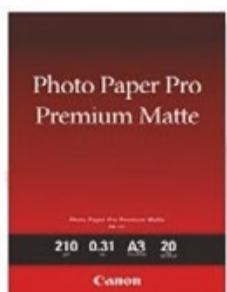
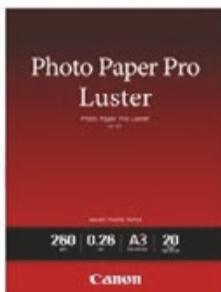
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Radiohead

Harry Borden takes a look back at two very different shoots with one of the world's biggest bands, **Radiohead**

Radiohead has been established as a major 'alternative rock' band for more than 20 years and has sold over 30 million albums worldwide. However, when I first photographed the band, back in 1993, they were at the beginning of their career. Their first album, released a few months earlier, had received mixed reviews, though the single 'Creep' showed they had enormous potential.

I was asked to photograph them by the music magazine *Select*. The pictures would be published with a feature about 'The secret life of Radiohead'. I was initially told I would photograph them in a studio, but we actually did the shoot in a garage in a down-at-heel part of Cowley in Oxfordshire. It wasn't the ideal location to shoot a portrait of five people.

It was the beginning of my career and I photographed them in black & white, in a sort of Anton Corbijn style. It was one of the first shoots they had done. I got on well with the band members; they were friendly and clearly very intelligent and interesting

people. The following year, when their album *The Bends* was released, they kindly sent me a signed copy to thank me for the shoot. When I heard it, I realised they were an amazing band. I became a big fan and bought all their subsequent albums.

Then, in 2007, I was offered another opportunity to photograph the band, this time for the *Observer Music Monthly*. They were about to release their seventh album, *In Rainbows*. In the 14 years since I'd photographed them, they had progressed from being a small indie band to a stadium band with a massive following.

They were also a more cerebral outfit than most other bands, so I thought carefully about how I would photograph them. I definitely didn't want to turn up completely unarmed to photograph a band of hip and savvy people.

The *Observer* had hired a room at Holborn Studios in north London, but I aimed to do something different from the average studio shoot. I wanted to approach it from an alternative angle, to include some element of performance



An early photo shoot with Radiohead by Harry Borden in 1993 appeared in now-defunct music magazine *Select*

ALL PICTURES © HARRY BORDEN



'I gave Thom Yorke the infrared cable release and asked him to point it at the camera. I let him take the pictures'

and encourage the band members to be fully engaged and collaborative.

With all that in mind, I came up with the concept of allowing the band to photograph themselves. I liked the idea because they seemed empowered and in control of their destiny, so it seemed an appropriate approach, as well as being quite funny. I talked it through with the magazine's editor, who agreed, then bought an infrared cable release so the

band could fire the camera's shutter themselves.

When they arrived for the shoot, I explained the idea to them and they were really up for it, so I went ahead with setting it up. We had the biggest studio at Holborn. The equipment included a splendid block and tackle arrangement that I'd often admired, so I decided to incorporate it in the shoot. I attached one light to it with an Octa softbox, which I love using. I only used one light because when it comes to

Thom Yorke takes control. This picture was used in the *Observer Music Monthly* magazine



lighting I always believe that less is more. My Canon EOS 1Ds Mark II was set up on a tripod with a 50mm lens attached.

I asked the band to stand under the Octa and arranged the band members with lead singer Thom Yorke at the front. Then I gave him the infrared cable release asked him to point it at the camera. I let him take the pictures until the memory card was full. One of those images was used on the cover of *Observer Music Monthly*.

After we had done that scenario, I borrowed my assistant's 1DS Mark II and asked the band to stand in the

same places as they were when taking their own picture. Then I switched the radio sync to my assistant's camera and shot the whole set-up from a different angle.

I got some frames of my assistant standing by the camera, but ultimately the set-up worked best when it was just the band taking pictures. My favourite shot, shown here, has Thom Yorke giving a knowing look to my camera.

This picture was used inside the magazine. As well as being something different and eye-catching, it works well over a double-page spread and allows plenty of space for text to be overlaid. This portrait has

since been shown in lots of exhibitions, titled 'Radiohead Photographs Themselves' and prints have sold well. I think it's because the picture references the kind of band Radiohead is.

After the shoot had ended and the band had left, I noticed that bass player Colin Greenwood had left his navy-blue bomber jacket on the back of a chair. I took it home, meaning to return it, and later emailed the record company, but no one got back to me. I still have the jacket and I'm reminded of the shoot every time I open my wardrobe. I occasionally still wear it, but if Colin happens to be reading

this article and wants it back, I'd be more than happy to oblige.

As told to David Clark

AP

Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997

and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery holds over 100 of his images. His new book *Survivor: A Portrait of the Survivors of the Holocaust* is available now.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

WD My Passport Wireless Pro

● £199 (2TB); £229 (3TB) ● www.wdc.com/en-gb

Andy Westlake tests a portable backup device for photographers



At a glance

- 2TB or 3TB HD capacity
- SD 3.0 card slot
- Built-in Wi-Fi
- 6,800 mAh battery – up to 10 hours' life

EVERY serious photographer knows the importance of backing up image files as soon as possible after shooting, to make sure they don't get corrupted or inadvertently deleted. However it's not always practical to carry around a laptop when you're travelling. The WD My Passport Wireless Pro provides a solution: it's a portable hard drive powered by its own battery, and with a built-in SD card slot. Simply pop in your memory card, press the copy button, and it'll back up your photos. Then when you get home, copy your files to your computer using its USB 3.0 output.

However, there's more to the device than just a backup system. It has Wi-Fi built in, allowing you to browse your photos using a smartphone or tablet via the free WD MyCloud app for iOS and Android. With a tablet in particular, this is a great way of examining your pictures after shooting; indeed for some it could eliminate the need to carry a laptop at all. The device can even work as a media player, streaming up to eight HD movies simultaneously.

Design

At around 12.6cm square and 2.4cm thick, the My Passport Wireless Pro is an unusual shape for a portable drive. This is because WD has placed the battery beside the hard disk, rather than at its short end or underneath (as in the older, lesser-featured WD My Passport Wireless). I found the shape unexpectedly



awkward to fit into many of my camera bags.

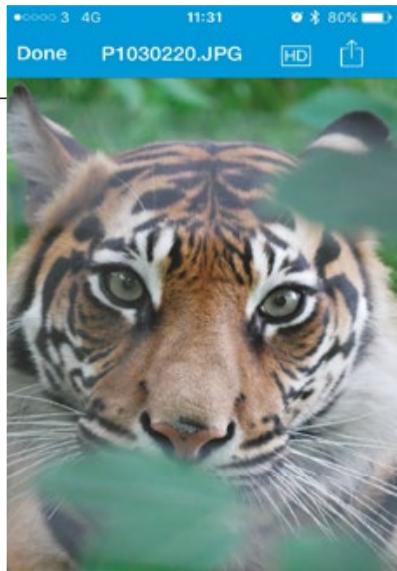
The device feels well constructed with a dark grey plastic shell, but if I were taking it out and about frequently I'd invest in the optional fitted hard case (WD makes a soft version, too).

On one of the edges is a pair of buttons for power and to trigger backup. Between them lie the USB 3.0 output (that's also used to charge the battery) and the USB 2.0 host port, into which external drives or card readers can be plugged. Just around the corner is the SD slot, which uses a click-in click-out design similar to those in cameras, so the card doesn't protrude from the casing at all.

Operation

WD provides almost no paper documentation – just the Wi-Fi password and an instruction to install the My Cloud app. Downloading the PDF instruction manual from the WD website is therefore pretty much essential. When you fire up the drive, you see a choice of networks: either 5GHz (802.11ac), which is fast but short range, or the slower but longer range 2.4GHz 802.11n. Both provide the same functions.

If you only want to use it for backing up your photos, the My Passport Wireless Pro is very simple to use. It can even be configured to back up SD cards automatically when they're



MYCLOUD APP

To view your photos on a smart device, you'll need the WD MyCloud app. Browsing is generally pretty snappy, with images loading in a second or two, especially if you use the 5GHz network. The app also integrates with services such as Adobe Creative Cloud, Google Drive and Dropbox, so you can share your images easily.

Travel charger

A 5V, 2.4A USB charger is included with UK, US and European plugs, and a USB 3.0 charging/data transfer cable



USB 2.0 connector

Accepts an external reader to back up other card types, such as Compact Flash, and can be used to charge phones and other devices



inserted. Four LEDs on the top indicate progress; when they're all lit up, it's finished copying. If you then use the SD card to take more photos, the device will then incrementally back up just those extra shots. Copying is pretty quick – from a Class 10 U3 card I got almost 50MB/sec, so a 16GB SD copied in less than six minutes.

The battery provides plenty of juice for a day full of copying and Wi-Fi browsing. It can even be used to top up your phone.

Verdict

We liked the older My Passport Wireless a lot, and with this Pro version, WD has improved upon it in almost every imaginable way. The lack of paper documentation is annoying, and its square shape means it's less easy to slip into a camera bag than the older version. But crucially, the device does its job reliably and without any fuss, making it a great companion for the travelling photographer.

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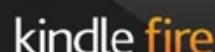


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A taxi driver waits for his next fare in Kamakura, Japan
 Canon EOS 5DS R, Sigma 85mm f/1.4 DG HSM Art, 1/1000sec at f/1.4, ISO 200

Sigma 85mm f/1.4 DG HSM Art

We've been patiently waiting to lay our hands on Sigma's short telephoto prime. **Michael Topham** is suitably impressed by a stunning performance

Towards the back end of last year, we were inundated by a flurry of new releases from lens manufacturers. This included Sigma, who presented three full-frame optics for us to get excited about. In recent months we've reviewed the Sigma 12-24mm f/4 DG HSM Art and the monstrous Sigma 500mm f/4 DG OS HSM. Now, it's time to turn our attention to the third lens we've been longing to test.

It was widely reported that Sigma would launch a new 85mm f/1.4 prime to replace the company's aging 85mm f/1.4 EX DH HSM, but

what was less well known was how the Sigma would improve it. With the Sigma 85mm f/1.4 EX DH HSM looking rather dated alongside the company's latest lenses in the 'Art' lineup, we assumed its replacement would receive similar treatment in terms of its styling.

Something we didn't predict was a radically new optical design, which has resulted in it being a considerably larger and heavier lens.

Full-frame users specialising in portraiture have always had a fondness for the 85mm focal length. While some photographers may be tempted by the affordable f/1.8 alternatives

out there, this lens falls into the high-end f/1.4 camp where paying a premium gets you a faster aperture with stellar optical quality. The fact it comes with a four-figure price-tag of £1,199 doesn't make it an easy pill to swallow, but when you start to compare it with its closest competition you appreciate it costs less than the Nikon AF-S 85mm f/1.4G (£1,349), Zeiss Milvus 85mm f/1.4 (£1,379) and Sony FE 85mm f/1.4 G Master lens (£1,500). It also has to compete against the Canon EF 85mm f/1.2 L II USM as Canon doesn't offer a 85mm f/1.4 in its EF lens lineup.

Features

With the resolution of today's sensors continuing to rise and photographers demanding the finest image quality, Sigma has looked to future-proof its





The lens renders cat's eye bokeh towards the corner of the frame, which is clearly evident in this photograph
Canon EOS 5DS R, Sigma 85mm f/1.4 DG HSM Art, 1/250sec at f/1.4, ISO 800

► lenses by designing them for today's era of ultra-high resolution cameras. To achieve the goal of creating first-class lenses for full-frame DSLRs offering a 50-million-pixel resolution, Sigma's engineers have returned to the drawing board. In the case of this lens, an entirely new optical formula has been designed, which unites 14 lens elements in 12 groups – a rather more sophisticated construction than the 11 elements in 8 groups you get inside the older Sigma 85mm f/1.4.

By pairing special low dispersion (SLD) glass elements with an aspherical lens, Sigma claims to have been successful in achieving the finest image rendition, undiminished by residual chromatic aberrations.

The lens represents the fifth large-diameter f/1.4 model Sigma has introduced for cameras with full-frame sensors. It features Super Multi-Layer Coatings to prevent flare and ghosting causing issues when shooting directly

towards the light and as we've seen many times before, the lens is equipped with Sigma's Hyper Sonic Motor (HSM), which performs autofocus duties and enables full-time manual focusing – a process whereby users can adjust the focus manually at any time without having to flick the AF/MF switch to manual first.

The lens's nine-bladed aperture diaphragm offers settings from f/1.4 to f/16. With their curved edges, these nine blades are designed to create an attractive rendition to out-of-focus backgrounds. Other features to note include a minimum focusing distance of 85cm and compatibility with Sigma's USB docking device, which allows users to update firmware and refine the focus settings manually using the company's Optimization Pro software.

The lens is presented in a protective lens case and comes with a large petal-shaped hood to prevent flare across the front element. Like many of the lenses Sigma has released

'The front element is larger than the lens it replaces'

recently, it's available in three lens mounts, catering for Canon, Nikon and Sigma users.

Build and handling

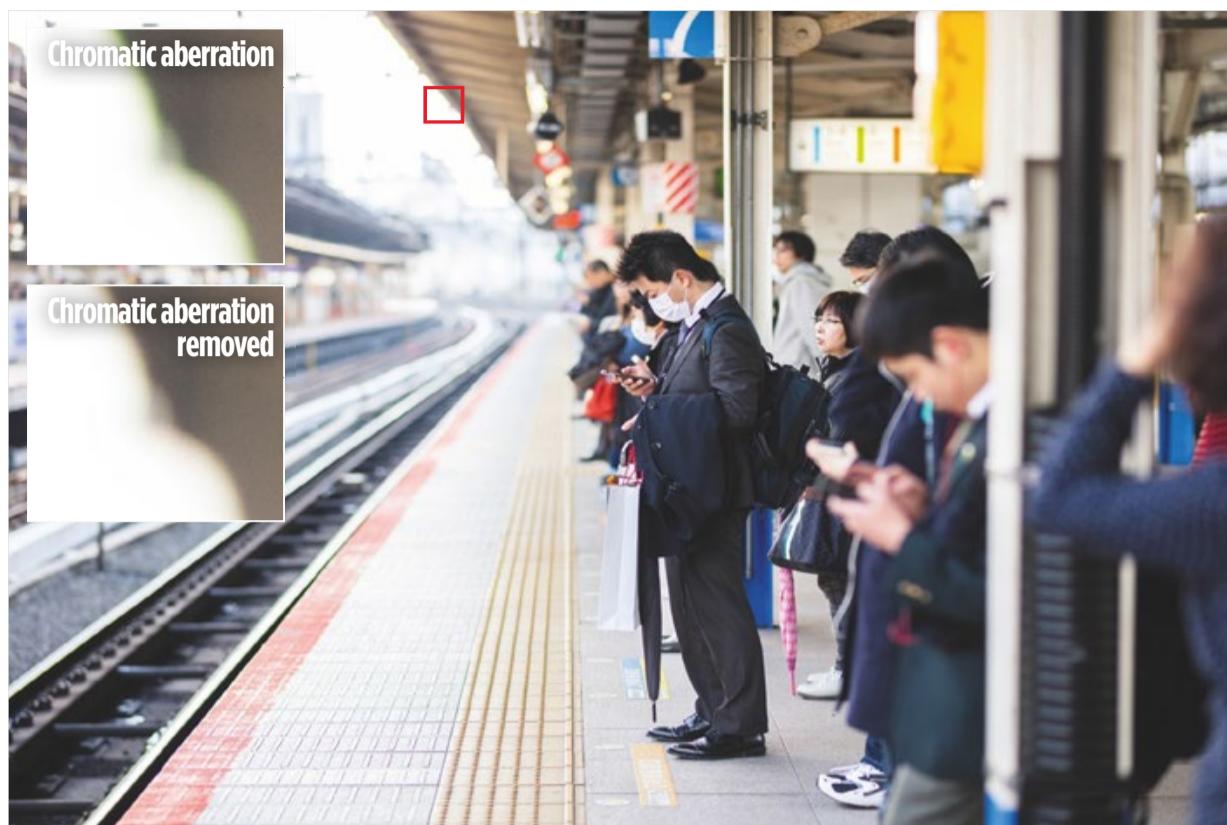
The first thing that strikes you when you get the lens in your hands is that it's quite a different proposition to the now discontinued Sigma 85mm f/1.4 EX DH HSM. It's no longer what we'd class as an average size full-frame lens and is quite a brute when paired up with a full-frame DSLR. Those looking at it as a potential update from the older model will notice that it extends much further from the front of the camera and has quite a thickset barrel. It's 400g heavier too so you definitely know when it's packed as part of your kit.

The front element is larger than the lens it replaces. Instead of accepting filters and adapters via a 77mm thread, it now has a much larger 86mm filter thread.

The overall build quality is comparable to other Sigma lenses that have the letter A engraved in a silver circle on their barrel. The section of the barrel adjacent to the camera is made from metal, just like the large manual focus ring at the front of the lens, whereas the middle section of the barrel and lens hood are formed of high-quality plastic. The focus distance window displays its information clearly and there's no slack when the manual focus ring is turned one way and then the other. This ring offers a delightful smooth feel with just the right level of resistance and it functions across its focusing range with a 140° rotation.

Switches are kept to a minimum, and the





Evidence of minor fringing can be seen above. Canon EOS 5DS R, Sigma 85mm f/1.4 DG HSM Art, 1/640sec at f/1.8, ISO 200

switch to control AF/MF is easy to locate and offers a reassuring click when it's used.

Image quality

During our recent visit to the CP+ Camera and Photo Imaging Show we were told that this lens sets a new benchmark for optical quality in the Art series. With a statement like that we were expecting some remarkable results. A few days after running it through a series of stringent lab tests mounted to an EOS 5D Mark III, I got the opportunity to pair it up with Canon's 50-million-pixel DSLR – the EOS 5DS R. Inspecting my real-world images alongside our Applied Imaging chart indicates that it resolves outstanding sharpness in the centre when it's used wide open (f/1.4) and things only get better when it's closed down. It transpires that it's as sharp in the centre at f/1.4 as it is at f/11. Edge sharpness improves as the aperture is closed down and if you want to find the perfect sweet spot between centre and edge sharpness you're best using it at f/5.6. Users can be confident of producing sharp results at f/8 and f/11, but the impact of diffraction does soften overall sharpness a little, particularly at f/16.

The aesthetic quality of the bokeh at f/1.4 is sublime. The dreamy blur can really accentuate subjects that you'd like to stand out from their surroundings and although vignetting is obvious at the lens' maximum aperture, it's not as severe as you might expect. Edges appear approximately 1.3EV darker than the centre at f/1.4 and disperses completely by f/2.8.

Optical performance isn't compromised by distortion and it manages to control chromatic aberrations along high-contrast edges exceptionally well. At the widest aperture there was just a hint of green fringing along a few edges of our test images, however this was a one-click fix using the Remove Chromatic Abberation tick box located beneath the lens corrections tab in Lightroom CC.

AP

Our verdict

After testing this lens extensively and putting it through its paces to shoot portraiture, a wedding and street scene images, I'm left utterly bowled over by its performance. I previously thought the Sigma 85mm f/1.4 EX DH HSM was a fine lens, but this new optic goes to a whole new level and then some. Yes, it's bulkier and considerably heavier than its predecessor, but as Sigma's CEO Mr Kazuto Yamaki has pointed out on more than one occasion, you can't break the basic laws of physics when it comes to delivering the finest optical quality. You could argue there are smaller, cheaper and lighter 85mm primes available and there are even some that feature optical stabilisation, but if it's the finest image quality you're ultimately after, short telephoto prime lenses simply don't get much better than the Sigma 85mm f/1.4 DG HSM Art. It thoroughly deserves our highest rating and Gold Award.



Data file

Price £1,199
Filter diameter 86mm
Lens elements 14
Groups 12
Aperture blades 9
Aperture f/1.4-f/16
Minimum focus 0.85mm
Dimensions 94.7x126.2mm
Weight 1,130g
Lens mount Canon, Nikon, Sigma
Included accessories Lens cap, lens pouch

**Amateur
Photographer**
Testbench
GOLD
★★★★★

Sigma 85mm f/1.4 DG HSM Art

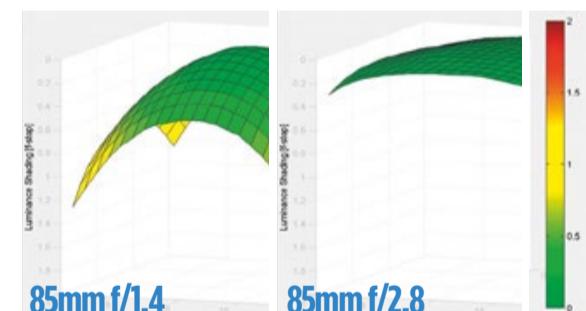
Resolution

The lens was paired with a Canon EOS 5D Mark III during our Applied Imaging tests. As the results show, it manages to resolve a similar level of sharpness in the centre at f/1.4 as it does when it's stopped down to f/11. The peak of sharpness in the centre is best at around f/4, with the sweet spot between centre and edge sharpness located closer to f/5.6. Close the aperture down beyond f/11 and diffraction starts to play its part in softening images slightly. An impressive MTF performance.



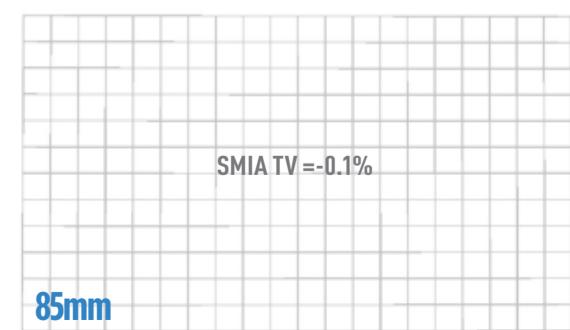
Shading

The lens shows signs of vignetting when it's used at its maximum aperture, with corners appearing approximately 1.3EV darker than the centre at f/1.4. You'll find corner shading disappears quickly as the aperture is closed down. Corners are 0.5EV darker than the centre at f/2. Close down to f/2.8 you'll be hard pushed to notice it in real-world images.



Curvilinear distortion

The curvilinear distortion performance is just as good as you'd expect for a short telephoto prime. You don't have to fret about barrel or pincushion causing any issues. As the result from shooting our distortion chart below shows, straight lines appear straight on both the horizontal and vertical axes.





At a glance

£1,249

- 24.2MP X-Trans CMOS III sensor
- 23mm f/2 lens
- Hybrid optical / electronic viewfinder
- Available in silver or black

Fujifilm X100F

Andy Westlake examines the fourth generation of Fujifilm's classic fixed-lens rangefinder-style compact

For and against

- +** Traditional control dials are quick and engaging to use
- +** Superb JPEG colour rendition and excellent raw image quality
- +** Unique hybrid viewfinder gives a useful choice of viewing options
- +** Stunning rangefinder-style design
- ISO dial can be awkward to use with the camera to your eye
- Lens is a bit prone to flare
- Filter thread and hood adapter is a pricey optional extra

Data file

| | |
|-----------------|--|
| Sensor | 24.3-million-pixel APS-C X-Trans CMOS III sensor |
| Output size | 6000x4000 |
| Lens | 23mm f/2 |
| Shutter speeds | 30-1/4000sec (mechanical) 30-1/32000 sec (electronic) |
| ISO | 200-12,800 (standard) 100-51,200 (extended) |
| Exposure modes | PASM |
| Metering system | Multi, centreweighted, spot, average |
| Exposure comp | +/- 5 EV in 1/3 steps |
| Drive mode | 8fps |
| LCD | 3in 1.04-million-dot, fixed |
| Viewfinder | Reverse Galilean OVF 2.36-million-dot LCD EVF |
| AF points | 91 or 325 points |
| Video | Full HD (1920x1080) at 60fps, built-in stereo mic |
| External mic | Yes, 2.5mm stereo socket |
| Memory card | SD/SDHC/SDXC |
| Power | NP-W126S Rechargeable Li-Ion |
| Battery life | 390 (OVF), 270 (EVF) |
| Dimensions | 126.5x74.8x52.4mm |
| Weight | 469g with battery and card |

Fujifilm's star is now so high in the camera makers' firmament that it's easy to forget just how recently the firm was primarily a purveyor of identikit zoom compacts. The camera that set it on course towards higher things was the original X100, with its retro rangefinder-style design, fixed lens, APS-C sensor and clever hybrid optical/electronic viewfinder. Now, with the X100F, Fujifilm has unveiled the fourth generation of this modern classic.

As with the previous updates, the F (for 'fourth') remains very close in spirit to the original design, with the same 35mm equivalent f/2 lens and analogue dial-led operation. But it's the most radical overhaul yet, acquiring most of the same updates as we saw on its interchangeable-lens big brother, the X-Pro2, last year. Inside it gains a 24.2-million pixel X-Trans III CMOS sensor and X-Processor Pro, which together promise



substantially improved image quality and autofocus. Fujifilm has also made some significant updates to the control layout, which should make the X100F an even better photographic tool.

Six years after the original X100 went on sale, there's still nothing else on the market that can match the series' winning combination of image quality and retro charm. So the question for this review isn't really whether the X100F is going to be a stunning camera, as we already know that. Instead it's more about whether the updates justify its £1,249 price tag.

Features

With its distinctly old-fashioned design, you might expect the X100F to have a lowly feature set. But in reality, it's surprisingly well equipped. Let's start with the key imaging specs. The sensor and processor are the same as Fujifilm used to great effect in the X-Pro2 and X-T2 last year, and enable a



Raw files from the X100F are very malleable; here, I was able to pull up lots of detail in the shaded areas in post-processing
1/1100sec at f/4, ISO 400

standard sensitivity range of ISO 200-12,800. Pulled ISO 100 and extended ISO 25,600 and 51,200 settings are also available.

For shooting quickly moving subjects, the X100F offers pacy continuous shooting at 8 frames per second with a 25-frame raw buffer. It's also possible to set slower speeds of 5, 4 or 3fps with a live view feed between frames, which is useful if you're shooting with the LCD or EVF.

The mechanical shutter provides speeds of 30-1/4000sec, although with some limitations on combining speeds faster than 1/1000sec with large apertures. However a fully electronic shutter option allows the top speed to be extended to 1/32,000sec, regardless of the aperture selected. While the mechanical shutter is extremely quiet, the electronic option is completely silent. However, enabling it disables the extended ISOs. An alternative means of shooting with large

apertures in bright light is to engage the lens's built-in 3-stop neutral-density filter.

On this subject, the lens is the same 23mm f/2 that's used in previous X100 generations. It's an impressively slimline optic that incorporates an aspheric element into its 8-element, 6-group design. The 9-bladed diaphragm can stop down to f/16 in 1/3 EV steps and stays nicely circular at smaller settings. However, if you want to attach filters or a hood, you'll need the AR-X100 adapter, which provides a 49mm thread. As this costs £30, I suspect many users will be tempted by the vastly cheaper clones available online.

A pair of matched lens converters are also available – the TCL-X100 II and WCL-X100 II – which give 50mm and 28mm-equivalent views respectively. Here, 'II' designates new versions that the X100F can recognise automatically when they're mounted and correct aberrations.

These are optically identical to Fujifilm's existing converters, which can also be used just fine, although for best results you need to specify in the camera's menu when they're mounted.

Other features include a small built-in flash on the front plate, with a hot shoe on top for when more powerful units are needed. However, I suspect that most users will prefer working with available light. Equally, while the built-in intervalometer, sweep panorama mode, and video functionality are nice to have, they're not really core to the X100F's intentions.

On the other hand, I suspect a lot of photographers will appreciate Fujifilm's proprietary film-simulation colour modes. Drawing upon the firm's huge analogue heritage, these are designed to mimic the look of classic emulsions ranging from Fujichrome Velvia slide film to Acros black & white. Unlike some other brands, these provide a

good range of attractive looks for your images and are well worth exploring. The camera's built-in raw converter can be useful here, as it allows you to tweak all of the image-processing settings and generate a new JPEG file without having to use a computer.

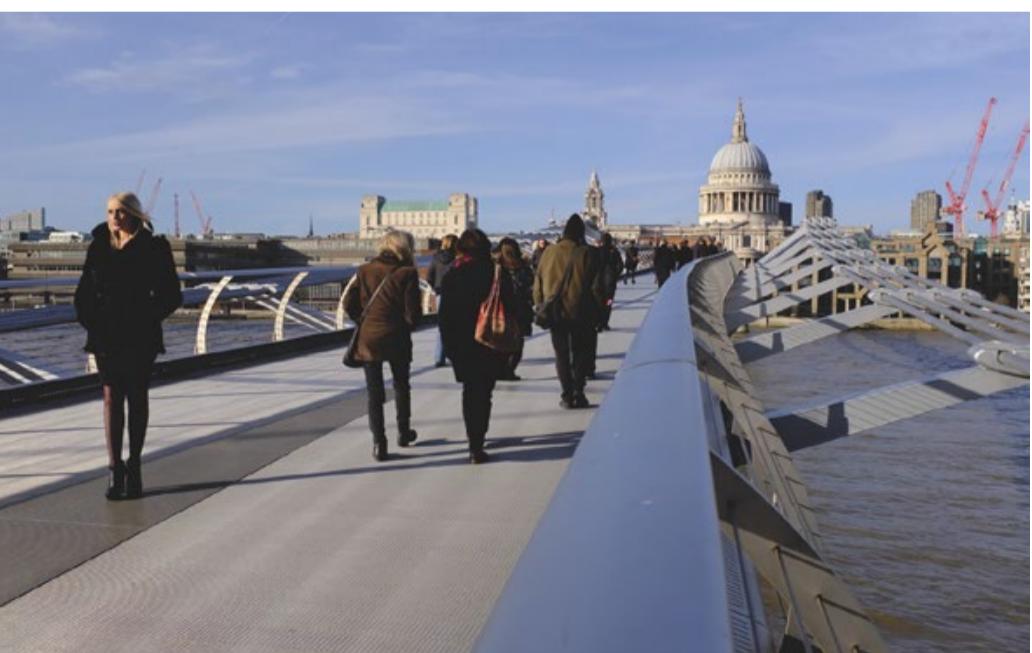
If you want to share your favourite shots, the X100F includes built-in Wi-Fi that allows it to be connected to a smartphone or tablet. You can then copy your shots across for uploading to social media, or use your phone as a remote control complete with live view. On a related note, you can also use either an electronic remote release via the 2.5mm stereo socket, or a mechanical cable release that screws into the shutter button.

Hybrid viewfinder

Without a doubt, the X100F's standout feature is its hybrid optical/electronic viewfinder. This combines a direct-vision



Pro Neg Std mode
renders realistic
colours, with
particularly fine
skin tones for
portraits
1/30sec at f/5.6, ISO 640



The near-silent X100F is ideal for street photography 1/1500sec at f/5.6, ISO 400

► optical viewfinder with an electronic display, allowing the overlay of extensive shooting information including an electronic level and a live histogram. Pulling the lever beside the viewfinder to the right switches across to a fully electronic view, with the large 2.36-million-dot OLED display providing an accurate preview of exposure, white balance and composition. Alternatively, flicking the lever to the left inlays an electronic preview into the bottom right corner of the optical finder; as on the previous X100T this allows focus checking via a magnified view, but new on the X100F is ability to show the whole scene. I found this to be

surprisingly useful for verifying composition and exposure.

On the camera's back is a fixed 1.04-million-dot LCD that can be used for both shooting and playback of captured images. In fact, it complements the optical finder well, allowing you work more discreetly with the camera away from your eye, which some subjects find less intimidating. The display is finely detailed and provides accurate colour. However, it's not touch sensitive, which could have been useful for specifying the focus point. Aside from that, the physical controls are so well designed that it's not clear a touchscreen would add much.

Build and design

In hand – and in use – the X100T feels delightful. Build quality is excellent, with a beautifully crafted magnesium alloy top plate. All the dials are precisely milled and operate with satisfying precision, while the leatherette covering and subtle handgrip make the camera feel secure in your grasp. It's a fantastic feat of engineering.

Like its predecessors, the X100F is styled to look very much like an old 35mm film rangefinder, with the silver version in particular revelling in its retro aesthetic (the camera is also available in a purposeful black). Crucially, its old-fashioned analogue dials provide a (mostly) very engaging shooting experience that brings you back to the basics of photography.

Just as with previous generations, on the top-plate you'll find shutter speed and exposure compensation dials, with aperture and manual focus rings around the lens. However, the shutter speed dial can now be lifted and turned to set the ISO, X-Pro2-style. It's fair to say that this approach divides opinion among photographers; it mitigates against changing the ISO setting accidentally, but it's also awkward to change with the camera held up to your eye. I for one find it inconvenient when trying to deal with quickly changing light. Fortunately, on the X100F it's possible to reconfigure the camera so the sensitivity can be changed using the newly added front electronic control dial when the ISO dial is set to the A position. Alternatively, you can just let the X100F's well-designed Auto ISO take the strain. Annoyingly, though, changing between these



Fujifilm's default Provia mode gives strong, natural colours 1/100sec at f/5.6, ISO 400

two approaches requires a trek deep into the menus.

A glance at the exposure compensation dial shows another update: alongside the +/-3 EV settings, there's a 'C' position. Engaging this gains access to +/-5 EV compensation, again set using the front electronic dial. This might sound like a conflict with ISO setting, but Fujifilm has the answer: clicking the dial inwards toggles between the two.

It's the back plate that sees the biggest change, however, with the LCD moved all the way to the left to make space for a new joystick that's used to select between the 91 available autofocus points. It's difficult to overstate just how useful is when you want to focus precisely on an off-centre subject. Unlike with some other brands, you don't have to click the controller for every step you want to move the AF point, which means it's really quick to get from one side of the frame to the other.

Another change compared to the X100T is that the manual focus ring is customisable, and can now be set to change white balance or film simulation when you're using AF (JPEG-only shooters can also use it for the digital teleconverter). Pressing the new function button that's embedded within the viewfinder selector lever allows you to change between these options. But like most of the camera's buttons, it can be customised to operate a wide range of different functions.

Autofocus

Fujifilm likes to standardise features across its models, so the X100F gets the same AF system as the X-Pro2. By default, it uses 91 AF points in a 7x13 grid covering most of the frame. The

central 7x7 square includes phase detection, but the outermost points are contrast detection only. If you prefer you can switch to an even finer 325-point set-up, but on the X100F this feels like overkill.

Alongside the conventional single-point selection mode, Fujifilm provides an expanded 3x3 grouping that's designed for continuous focusing on a subject moving towards or away from the camera. In addition, there's a wide-area tracking mode that attempts to follow a subject as it moves laterally across the frame. These are borrowed from the X-T2 on which they work very well, but on the X100F they're unlikely to get as much use, simply due to the lens. Aside from its moderate wideangle view, it's never been known for its AF speed, as the majority of the lens moves back and forwards for focusing.

If you stick within the phase detection area, the X100F is actually quite nippy, and quick enough to capture fleeting grab shots. It's never going to match more modern internal-focus lenses for speed, but that's a trade-off of the camera's slim design. I was impressed by how reliably it continued to work in low-light conditions such as a dimly lit bar, where previous generations would have struggled. However, going outside the PDAF area is another matter entirely, with much slower AF and a greater tendency towards hunting. I'd have liked to have the option of disabling these outermost points entirely.

Lens quality

This is the fourth X100 on which we've seen the same 23mm f/2 lens, so it's very much a known quantity. On the whole, it's very good, with impressive

Focal points

Its design may look old-fashioned, but the X100F is bang up-to-date on the inside

Battery

The NP-W126S battery is the same as used by X-system mirrorless models (previous X100s used the lower-capacity NP-95). An external charger is provided, but it can also be topped up via the USB port

Hot shoe

Accepts external flash units such as Fujifilm's EF-X20 or EF-42 units, or third-party alternatives like the compact Nissin i40 and Metz Mecablitz m400 units

AF illuminator

This bright white LED is now placed beside the flash to give an even more rangefinder-like look. Fortunately, the X100F doesn't feel the need to use it often, and it can be disabled completely

Filter adapter

By detaching the front ring of the lens and attaching an optional adapter, 49mm filters can be used, as well as a bayonet-mount hood

Threaded shutter button

In a nod to mechanical film rangefinders, the X100F can accept a screw-in cable release



Connectors

A door on the handgrip conceals micro-HDMI and micro-USB ports, and a combined microphone/remote release socket

Q button

This calls up Fujifilm's well-designed onscreen quick menu for changing secondary settings





For close-ups it's necessary to stop down for sharpness, 1/100sec at f/5.6, ISO 1250

► corner-to-corner sharpness and minimal distortion or chromatic aberration. But it does have a couple of flaws; it's rather prone to veiling flare with oblique light sources, making use of a hood highly advisable, and it starts to look very soft when shot wide open at close focus distances. For portraits, this can be flattering, but for macro shots you'll need to stop down to f/4 or smaller to get anything resembling sharpness. The X100F's boost in resolution means that this flaw looks more pronounced when viewing your images at 100% on screen, in reality the image quality isn't any worse than previous models. You just don't always see the full potential of the 24MP sensor.

Performance

In use, the X100F is fast and responsive, with all of the controls responding instantly to inputs. Overall, the camera behaves exactly as well as you would hope, given its £1,249 price tag.

Image quality is very good indeed, with the 24-million-pixel sensor providing lots of detail at low ISO settings, and giving entirely usable images at sensitivities up to ISO 6400 at least. At higher settings there is, naturally, a lot of noise and significant detail loss. But switch to the black & white Acros mode, which Fujifilm says uses entirely different processing to the standard monochrome, and the noise takes on a very attractive character. Indeed, in Acros, I was quite happy to shoot as high as ISO 25,600.

Metering tends to be accurate, and with a live histogram available in the viewfinder, and accurate exposure preview using the EVF or LCD, it's easy to ensure your

exposures look right before even pressing the shutter by applying a touch of exposure compensation whenever necessary. Likewise, auto white balance gets things right more often than not.

However, it's the colour processing that really makes Fujifilm's JPEGs stand out. All of the film-simulation modes have their uses; my favourite for everyday use is Astia, but Classic Chrome provides a lovely muted colour palette, and for black & white, shooting Acros gives absolutely stunning results. For many users, this kind of JPEG quality can make raw post-processing practically obsolete. If the camera gets things wrong first time around, you can also make a lot of corrections using the in-camera raw converter.

It still makes sense to shoot raw files, of course, in case you want to do more extensive processing. For example, the sensor's impressive dynamic range means there's a lot of scope for pulling extra shadow detail out of low ISO shots, allowing you to expose to protect highlights then extract shadow detail in post-processing. The built-in dynamic-range-expansion modes allow you to do this in-camera to a degree, but raw processing gives more control. Alternatively, processing raw can help extract the finest possible detail from your files, and allow you to strike the optimal balance between noise reduction and detail at high ISO. Fortunately, both Fujifilm's Raw File Converter EX and Adobe Camera Raw and Lightroom do a good job of matching the in-camera film-simulation modes, so you don't have to give up that lovely colour reproduction, as was the case with older models.

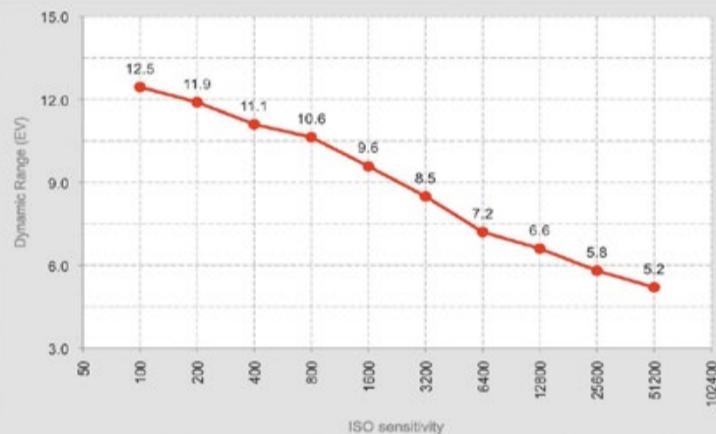
AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

With the same 24.2-million-pixel X-Trans CMOS III sensor as the X-Pro2 and X-T2, the X100F gives similarly fine image quality. For the most part, the lens delivers easily enough detail to satisfy the bump in sensor resolution, unless you shoot at close range and large apertures. X-Trans uses a more complex colour filter array over the light-detecting pixels in a bid to reduce imaging artefacts, so the image files look different from conventional Bayer sensors. They tend to show unusually low chroma noise, but this can come at the expense of detail in low-contrast regions of the image.

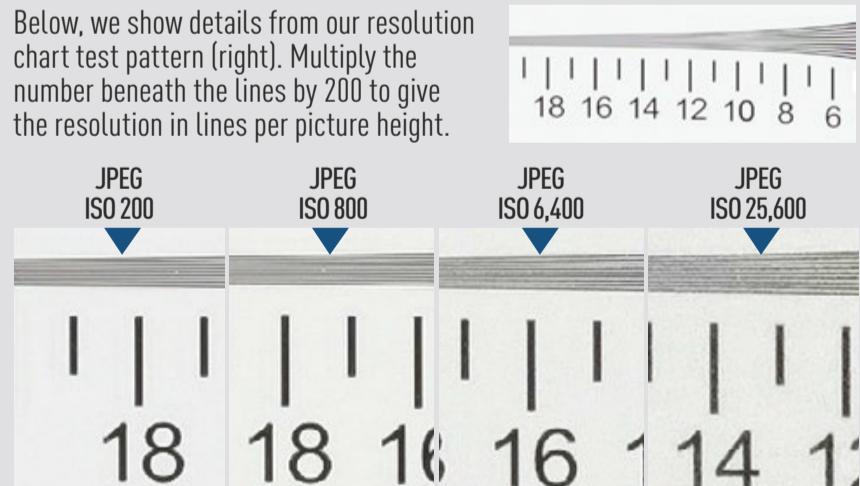
Dynamic range



With the same sensor and processor as the X-Pro2, the X100F delivers very similar results in our Applied Imaging dynamic range tests. At low ISOs, values in the 12EV range indicate that there's plenty of scope for recovering additional detail in shadow regions of raw files without them being blighted by excessive noise. The measurements fall monotonously as the sensitivity setting is raised, indicating increasing levels of noise. Very low values at settings of ISO 12,800 and above suggest that almost all shadow detail will be overwhelmed by noise, as confirmed by our test scene shots.

Resolution

Below, we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



With the lens set to its optimum aperture of f/5.6, the X100F comes close to its maximum theoretical resolution of 4,000 lines per picture height. Notably, there's very little in the way of the aliasing and colour moiré patterns that plague conventional sensors without optical low-pass filters. Resolution falls only slowly with ISO, and even at ISO 6400 the camera is delivering over 3000lph. But things rapidly fall off at the higher settings, to below 2700lph at ISO 25,600. Shooting raw can extract a little more resolution, but not much.



Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100



JPEG ISO 400



JPEG ISO 1,600



JPEG ISO 6,400



JPEG ISO 12,800



JPEG ISO 25,600



At low ISO, the X100F brings excellent image quality, with lovely colours and impressive detail rendition in JPEGs, although fine monochromatic detail can get lost to noise reduction. There's barely any drop in image quality at ISO 400, but noise starts to have a clear impact at ISO 1600 and above. At ISO 6400 and ISO 12,800 the colours are noticeably desaturating and shadows getting decidedly muddy, but even so, the image quality is more than good enough for less critical uses such as social media. The two extended settings look pretty ugly, with very little colour or detail; however, switch to the Acros black & white mode, and ISO 25,600 becomes eminently usable. Fujifilm's JPEGs are so good that there's relatively little to be gained from raw in terms of noise and detail, but it can be possible to tease a bit more out in some cases.

The competition



Leica X (Typ 113)

Price £1,399

Sensor 16.2MP APS-C CMOS

ISO 100-12,500

Lens 35mm equiv f/1.7

Reviewed 7 March 2015



Sigma dp2 Quattro

Price £749

Sensor 19.6MP APS-C Foveon

ISO 100-6400

Lens 40mm equiv f/2.8

Reviewed 16 August 2014



Panasonic Lumix DMC-LX100

Price £499

Sensor 12MP Four Thirds MOS

ISO 200-25,600

Lens 24-75mm equiv f/1.7-2.8

Reviewed 8 November 2014



Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

FUJIFILM'S X100 series has long been a favourite of serious photographers, for its unrivalled combination of stunning good looks, intuitive, dial-led handling, and excellent image quality. With the X100F, the firm has continued its tradition of making substantial improvements without losing the essence of the original, and its 24-million-pixel sensor brings the best image quality yet. But in many ways, it's the X-Processor Pro that's the real star here, because it makes the camera feel that much snappier and more responsive every aspect of its operation. This is particularly noticeable with the autofocus – I'm really quite impressed Fujifilm has managed to get the lens moving so fast.

But there's more to the X100F than improved image quality and focusing, and it's the accumulation of small but significant handling changes that boosts its appeal even further. Additions such as the AF joystick, full-image electronic preview in the optical finder, and extended ISO and exposure compensation control options all make the X100F an absolute joy to use. Few cameras inspire you to pick them up and go out shooting in the way this one does, and few deliver such attractive results when you get home and look at your pictures. Make no mistake; it's a serious photographic tool.

Of course £1,249 is a lot of money to pay for the privilege of owning a camera with a fixed lens



that doesn't even zoom, being quarter as much again as the X100T was at launch. For most photographers, it's probably not even going to work as their only camera, but more a companion to something with interchangeable lenses, which makes it something of an indulgence. But then again, the price has to be seen in the context of the competition – because there really isn't anything else quite like it.

With the X100F, Fujifilm has produced a camera that's as lovely to shoot as it is to look at, and it delivers image quality to match. Users of the X100S and original X100 will find it a huge upgrade, while even X100T owners should appreciate the new sensor and improved controls. One thing's for sure – like its predecessors it's one of the most desirable cameras on the market.

Amateur
Photographer
Testbench
GOLD
★★★★★

| | |
|------------------|--------------|
| FEATURES | 8/10 |
| BUILD & HANDLING | 9/10 |
| METERING | 9/10 |
| AUTOFOCUS | 8/10 |
| AWB & COLOUR | 9/10 |
| DYNAMIC RANGE | 9/10 |
| IMAGE QUALITY | 9/10 |
| VIEWFINDER/LCD | 10/10 |

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Canon flash problem

Q After my father-in-law died recently I was given all his old camera gear. This included a couple of Canon EOS film cameras, including a rather impressive looking EOS-5 film SLR. I have started using a couple of his old lenses. Also included in his kit bag was a Speedlite 430EZ flash. My own camera gear is pretty old but at least it's digital and also Canon. I have a Canon EOS 400D. I've been meaning to get a decent flash for some time and was excited to discover the 430EZ, but it doesn't seem to work properly on my 400D. Exposures are all wrong and the shutter seems to have a mind of its own. What am I doing wrong?

Harry Gregson

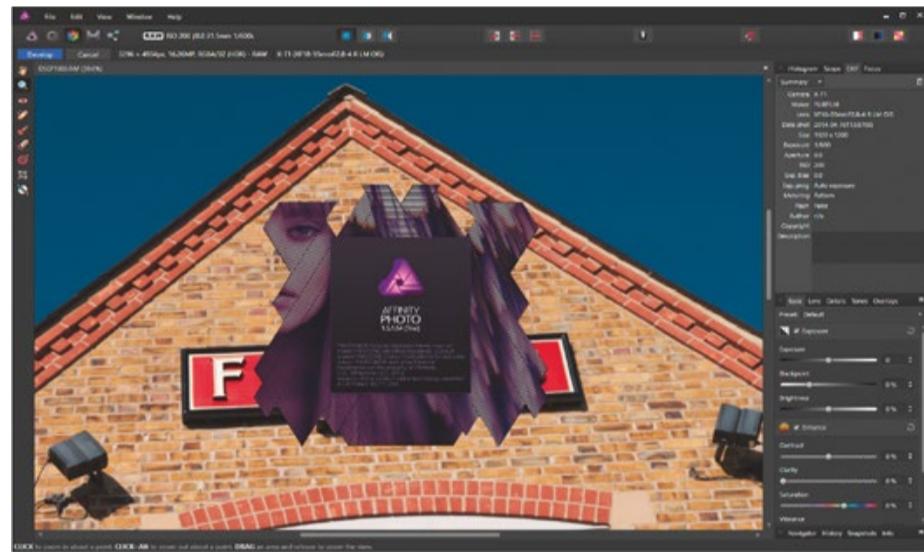
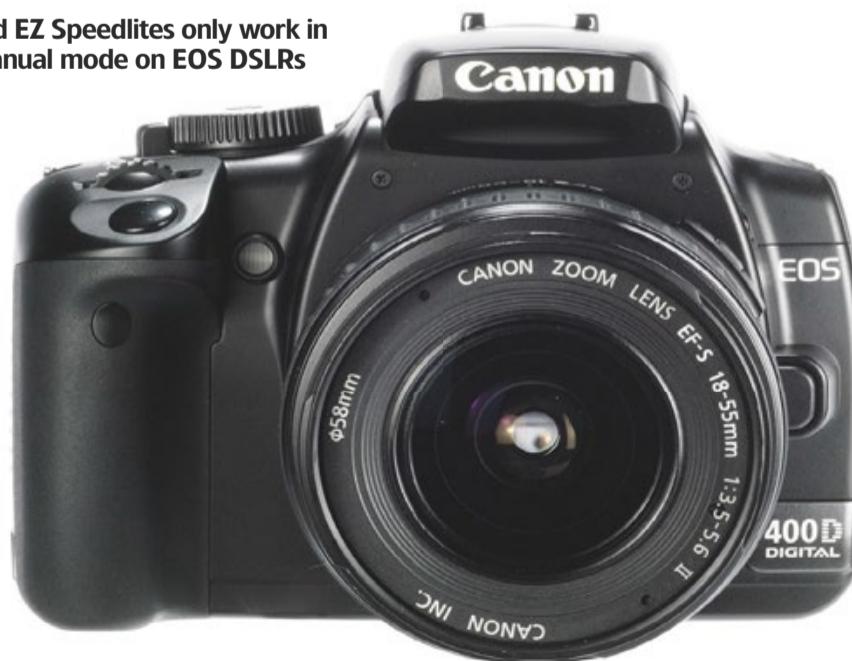
A The Speedlite 430EZ pre-dates the launch of Canon's digital EOS cameras. It is Canon TTL and A-TTL compatible, but Canon uses its newer E-TTL system on DSLRs. The older system worked by measuring the light reflected off the film emulsion during exposure and stopping the flash illumination when the correct level of film exposure had been reached. In contrast E-TTL relies on a pre-flash, before the shutter opens, to determine the correct

flash power and duration. A-TTL also used a pre-flash under certain conditions but this was sensed by the flash itself. As a result, automatic flash exposure isn't available when using an EZ flash on an EOS DSLR. You can still use it in manual mode, but this means you need to specify the flash output yourself using the + and - buttons on the back.

T-mount lenses on a Miranda

Q With eBay now behaving like an Aladdin's cave filled with fascinating old camera gear that can frequently, though not always, be acquired for pocket money, I recently decided to invest in an interesting film SLR with a removable pentaprism. It's a Miranda Sensorex EE-2 and it's fitted with a Miranda 50mm f/1.8 standard lens. I love the fact that you can remove the pentaprism and fit a waist-level viewfinder. Its quirky 1950s styling is also fun, even though I understand the camera was on sale in the 70s. Another oddity is the 4-part bayonet flange, compared to the much more usual three and it's back to front, so the 'claws' are on the body side rather than the lens side as one would normally expect. Now, my question is – I see that there is a screw thread inside the lens mount on the body side. Does

Old EZ Speedlites only work in manual mode on EOS DSLRs



Affinity Photo is an attractive option but can be slow to read raw files

Affinity Photo for my X-T1

Q Having recently acquired a used Fujifilm X-T1 after being a long-time Canon EOS user I'm wondering if this move should trigger an upgrade from Photoshop Elements 10. I have heard quite negative feedback about Adobe image quality when processing Fujifilm X-Trans raw files. I'm not sure I can justify the cost of Capture One Pro, which I sense is the favourite among Fujifilm shooters. I must admit that Affinity Photo looks fresh and inviting but now I read that it takes ages to load X-Trans raw files. Your advice is eagerly awaited. **Grant Sowerby**

A Affinity Photo is comparatively new and looks promising but you are right, it can take a long time to render raw files, and not just X-Trans ones. While a 16-million-pixel Olympus ORF raw file took only 10 seconds to open in Affinity on my modest Core i5 Windows 10 system, with SSD and 16GB RAM, an X-T1 raw took 22 seconds. That may seem long, but a Canon EOS D70 CRW raw file took 35 seconds. Adobe Camera RAW has improved its X-Trans support in recent versions. I still hear grumbles about X-Trans II raw, though it's not universal. If speed is a concern, I'd seriously consider Lightroom. Do remember that your version of Photoshop Elements isn't compatible with the latest versions of Adobe Camera Raw. You should try what's available and decide what works best for you – most packages have free trial downloads.

this mean I can fit 42mm T-mount screw-thread lenses directly to this camera? **Luke Carter**

A The answer is no, but don't be concerned. The thread inside the bayonet is actually a nod to Miranda's pre-bayonet era when it used 44mm screw-fit lenses. T-mount lenses are universal-fit lenses that used adapters screwed onto the rear of the lens. This thread

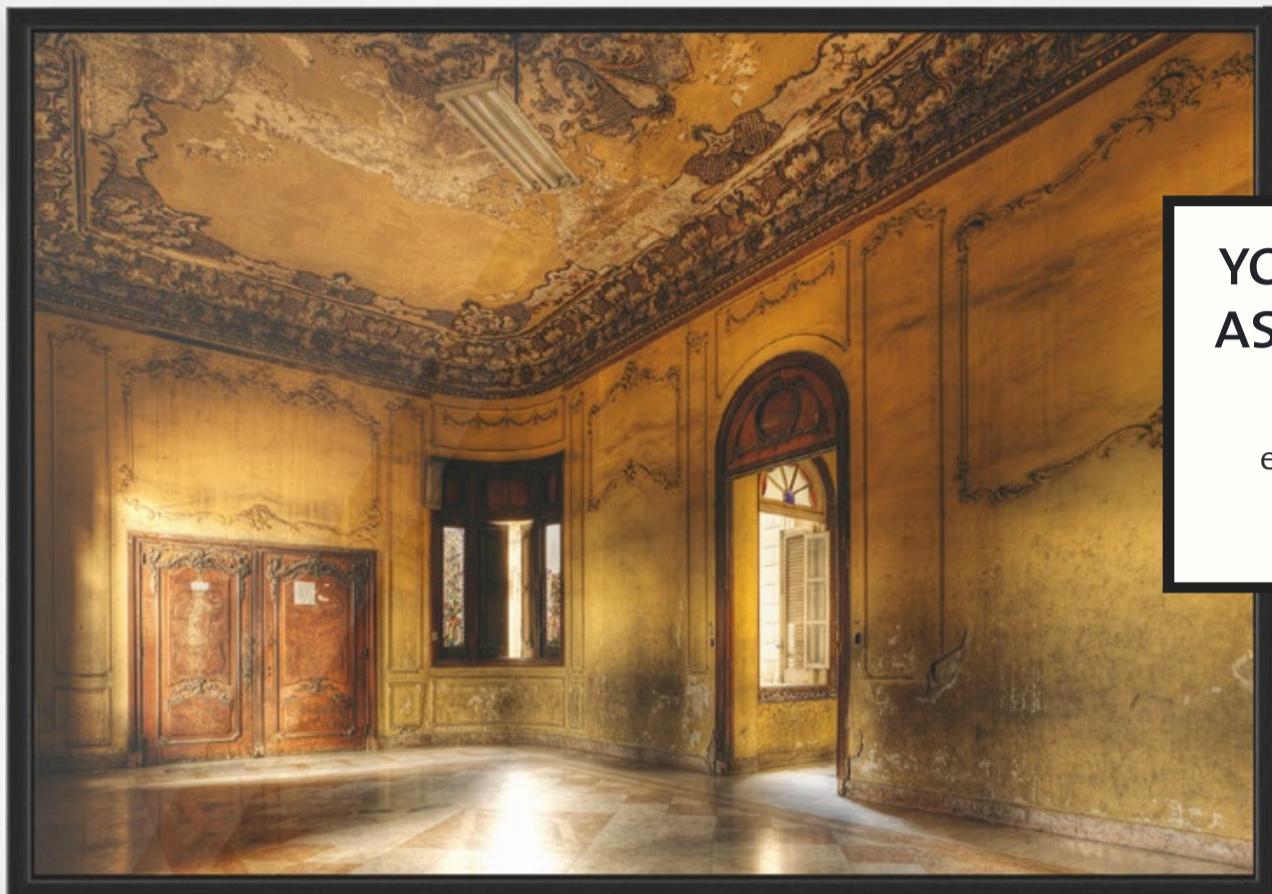
was indeed 42mm but you still needed an adapter to fit the lens to a 42mm screw-mount camera, like a Pentax, Zenit, Praktica, etc. T-mount adapters for both the Miranda bayonet and, less commonly, the 44mm screw thread, were made. Be aware that later Mirandas, after the original company went bust, were Chinons and used Pentax K bayonet lenses.

Q&A compiled by Ian Burley

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In the bag



Chris Weston became a professional wildlife photographer in 2001 after leaving his job in IT to follow his passion. His clients include the BBC, ITV, *The Times*, *The Daily Telegraph*, *The Guardian*, and *National Geographic*. Visit chrisweston.photography

Fujifilm X-T2

1 My main body is a Fujifilm X-T2 mirrorless camera. I was one of the pre-production test photographers, and Fujifilm really listened to the pros. It has the ergonomics and functionality I need. It's also half the size and weight of an average DSLR and the battery grip allows for three batteries.

Fujifilm fast zooms

2 I often work in environments that are dusty and dirty, so I avoid changing lenses and work mostly with fast zooms. My Fujifilm 'kit' includes three main zooms: a 16-55mm f/2.8 wideangle to short telephoto; a 50-140mm f/2.8 short to medium telephoto; and a 100-400mm f/4.5-5.6 medium to long telephoto.

Nikkor 50mm f/1.4

3 I also have a Fujinon 35mm (52mm equivalent) f/1.4 prime lens, along with a Nikkor 50mm f/1.4 prime. I carry these two lenses because the 50mm 'standard' lens is my all-time favourite lens for wildlife photography. I prefer the 'real-life' angle of view the 50mm lens gives to create 'in the moment' shots.

Nikon D810

4 When I need ultra-high resolution I still use the 36-million-pixel Nikon D810 – in my opinion one of Nikon's best DSLRs. I often team it with a 300mm f/4 Phase Fresnel lens. This is a beautiful lens: small and lightweight, pin-sharp and delivering great contrast, it's the perfect complement for the ultra-high resolution sensor.



When I need ultra-high resolution I use the 36MP Nikon D810
Nikon D810, 24-70mm, 30secs at f/2.8, ISO 3200



Nikon flash system

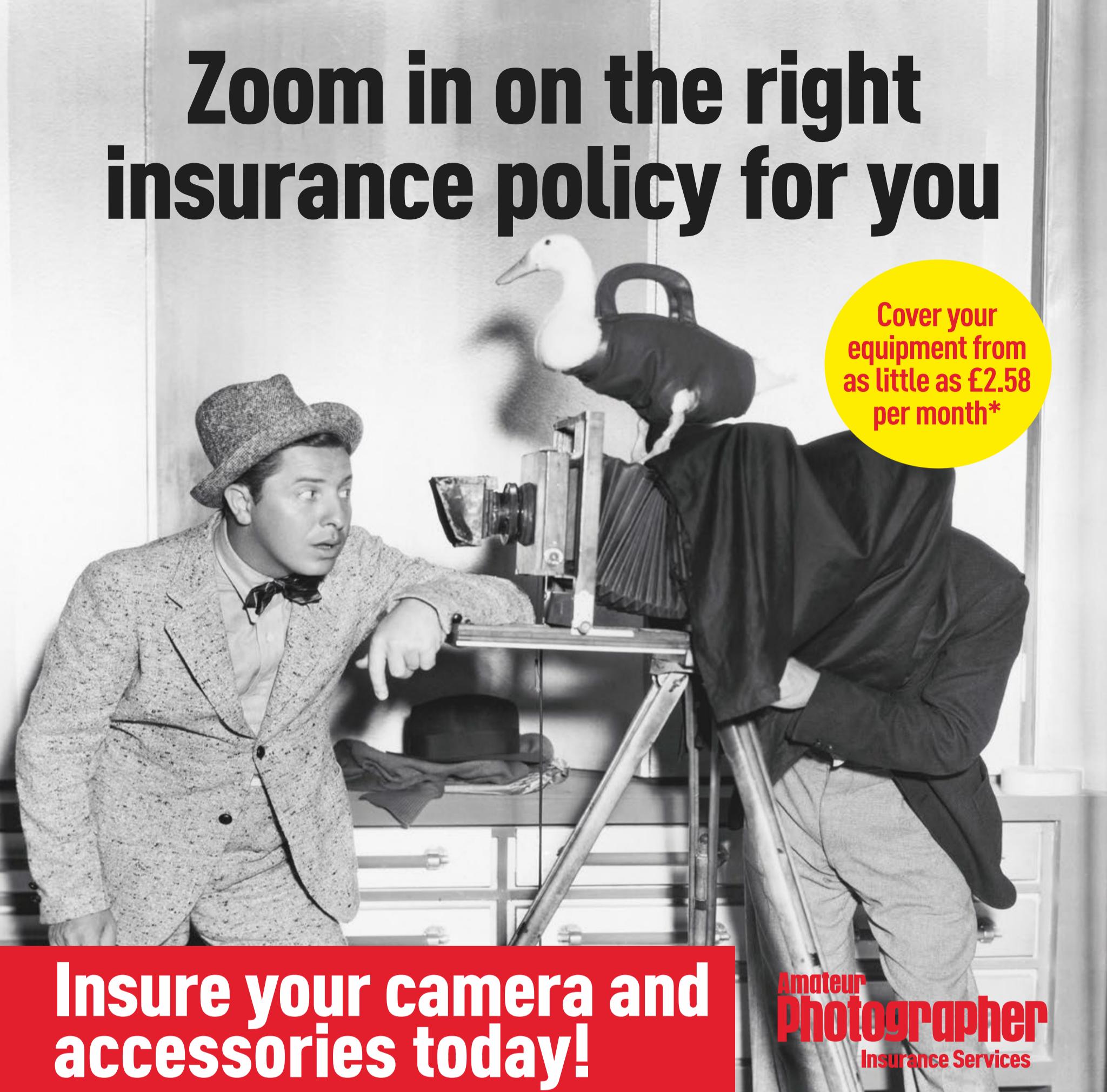
5 I rarely use flash when photographing wildlife, but it comes in handy as a fill light or for more quirky shots. The Nikon system is highly capable and high-powered. I carry up to three units (the SB-600, SB-800 and SB-900) along with a flash extender and a softbox.

Remote releases

6 I have a complete set of different remote systems, including infrared, wired and Wi-Fi. These enable me to position my cameras in places where my presence might disturb an animal. They are more a back-up option, as I prefer to be there with the camera.

List of kit Fujifilm X-T2 with Fujifilm XF 35mm f/1.4, Fujifilm X-T1 with Fujifilm XF 16-55mm f/2.8, Fujifilm X-T1, Nikon D810, Fujifilm XF 50-140mm f/2.8, Fujifilm XF 100-400mm f/4.5-5.6, Nikon 24-70mm f/2.8, Nikon 70-200mm f/2.8, Nikon 300mm PF f/4, Fujifilm XF 1.4x teleconverter, Fujifilm XF 2x teleconverter, Nikon 50mm f/1.8, Nikon 50mm f/1.4, 2 x Nikon SB-800 Speedlights plus 1x Nikon SB-600 Speedlight, Sony FDR AX53 video camera, Røde gun microphone, Fujifilm XF 2x teleconverter.

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Professor Newman on...

Anti-reflection coating technology

Lens design and lens coating technology has seen considerable development over the decades

The development of digital photography has seen a slow revolution in the design of camera lenses. The first 'fast' standard lenses offered in the 1930s were the Zeiss Sonnar and the Schneider Xenon, both with an aperture of f/1.5. These were completely different kinds of lenses. The Sonnar was an elaborate triplet design. Although it had seven elements, they were cemented together into three groups, so there were just six air-to-glass surfaces. The Xenon was a symmetrical lens with six separate elements, so had 12 air-to-glass surfaces. Whilst the Xenon was superior to the Sonnar in most respects, it lagged behind in one vital aspect. The reflection of light from those 12 surfaces made it a very low contrast lens, while the Sonnar was what we'd call today much more 'punchy'.

The reflection from a glass surface varies from about 3% to 8% of the incident light, depending on the type of glass. The high refractive index 'rare earth' types of glass tend to be at the top end of this scale.

'The reflection from a glass surface varies from about 3% to 8% of the incident light'

Whilst this doesn't sound too much, we must remember that reflection is cumulative, like compound interest. Assuming that 3% of the light is lost to reflection at each air-glass surface, the Sonnar-type design, with six of them, would lose 17% of the light to reflection while the Xenon type, with 12, would lose 31%. The problem is that the light is not simply lost, it reflects around the lens causing 'veiling flare' which reduces contrast.

In the late 1940s anti-reflection coatings became commercially available. An anti-reflection coating can reduce the light reflected at each surface to around 1%. That is sufficient to reduce the reflection loss in a Sonnar to 6% and a Xenon-type lens to 11%. Given its other advantages, this was sufficient for the Xenon double Gauss type lens to become the dominant design for fast lenses from around 1950 until 2010 or so, a reign of 60 years.

Although many fast lenses are still double Gauss designs, in recent times there has been a rush of alternative designs. Some of these are still essentially double Gauss designs but with additional elements at the rear (probably for field flattening) and at the front (where a negative group can help correct the lens). Others have departed completely from the double Gauss model, and resemble the 'wideangle' lenses of old, with a retrofocal design, a strongly negative front end of the lens. One reason for making the lens this way is that it shifts the exit pupil (the aperture seen from the rear end of the lens) further away from the sensor, which in turn means that the light cones, which illuminate point images at the edges of the frame, subtend a less acute angle to the sensor. This is important for a digital camera, because the microlenses on the sensor can fail to direct the light properly to the photoreceptor if the angle is too small.

These new lenses are far more complex designs than old-fashioned fast lenses, and would have unacceptable flare even if the anti-reflection coatings mentioned above were used. However, lens-coating technology has moved on, and today multiple layer coatings are the norm. A two-layer coating can reduce the light reflected to a fraction of a percent. Use of a greater number of coatings can improve on this in two ways, by steadyng the range of wavelengths and also incidence angles over which reflections are combated. It is these coatings that have provided the necessary flare resistance for such complex optical designs.



Optically complex lenses like this 14-element, 9-group Nikon AF-S Nikkor 105mm f/1.4E ED are made possible by modern multiple-layer coatings

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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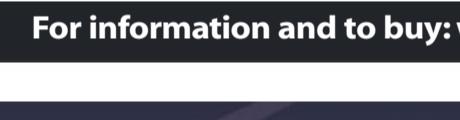
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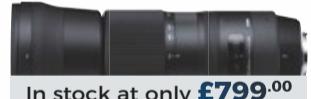


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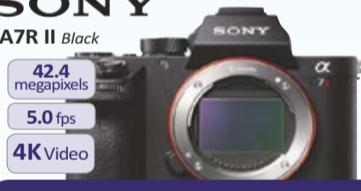
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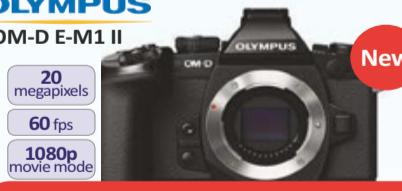
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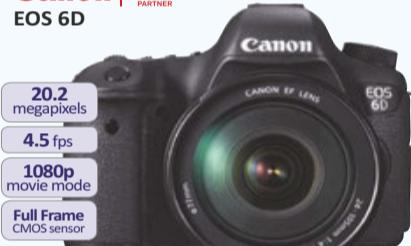


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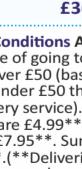


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DSLR Lenses



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| EF 20mm f2.8 USM | £449 |
| EF 24mm f1.4L II USM | £1499 |
| EF 24mm f2.8 IS USM | £429 |
| EF 28mm f1.8 USM | £419 |
| EF 28mm f2.8 IS USM | £389 |
| EF 35mm f1.4L II USM | £1899 |
| EF 35mm f2 IS USM | £469 |
| EF 40mm f2.8 STM | £199 |
| EF 50mm f1.2L USM | £1369 |
| EF 50mm f1.4 USM | £349 |
| EF 50mm f1.8 STM | £106 |
| EF-S 60mm f2.8 USM Macro | £419 |
| EF 85mm f1.2L II USM | £1799 |
| EF 85mm f1.8 USM | £339 |
| EF 100mm f2.8 USM Macro | £459 |
| EF 100mm f2.8L Macro IS USM | £869 |
| EF 300mm f4.0 L IS USM | £1279 |
| EF-S 10-18mm f4.5-5.6 IS STM | £213 |
| EF-S 10-22mm f3.5-4.5 USM | £499 |
| EF 11-24mm f4L USM | £2699 |
| EF-S 15-85mm f3.5-5.6 IS USM | £649 |
| EF 16-35mm f2.8L Mk II USM | £1429 |
| New EF 16-35mm f2.8L III USM | £2099 |
| EF 16-35mm f4L IS USM | £939 |
| EF-S 17-55mm f2.8 IS USM | £749 |
| EF-S 18-55mm f3.5-5.6 IS STM Lens | £199 |
| EF-S 18-135mm f3.5-5.6 IS STM | £379 |
| EF-S 18-135mm f3.5-5.6 IS USM | £429 |
| EF-S 18-200mm f3.5-5.6 IS | £469 |
| EF 24-70mm f2.8L IS USM II | £1899 |
| EF 24-70mm f4L IS USM | £799 |
| EF 24-105mm f3.5-5.6 IS STM | £379 |
| New EF 24-105mm f4L IS II USM | £1065 |



NIKON LENSES

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|-----------------------------------|--------|
| 10.5mm f2.8 G IF-ED AF DX Fisheye | £585 |
| 14mm f2.8 AF ED Lens | £1389 |
| 20mm f1.8 G AF-S ED | £649 |
| 24mm f1.4 G AF-S ED | £1829 |
| 24mm f1.8 G AF-S ED | £629 |
| 28mm f1.8 G AF-S | £559 |
| 35mm f1.8 G ED AF-S | £449 |
| 40mm f2.8 G AF-S DX Micro | £239 |
| 45mm f2.8 PC-E Micro | £1499 |
| 50mm f1.4 G AF-S | £385 |
| 58mm f1.4 G AF-S | £1419 |
| 60mm f2.8 AF Macro | £409 |
| 60mm f2.8 G AF-S ED | £529 |
| 85mm f1.8 G AF-S | £449 |
| 105mm f2.8 G AF-S VR IF ED Micro | £749 |
| 135mm f2.0 D AF DC | £1099 |
| 180mm f2.8 D AF IF-ED | £759 |
| 300mm f4.0E AF-S PF ED VR | £1489 |
| 500mm f4.0E FL AF-S ED VR | £8449 |
| 600mm f4.0E FL AF-S ED VR | £10015 |
| 10-24mm f3.5-4.5 G AF-S DX | £745 |
| 16-80mm f2.8-4G ED AF-S DX VR | £860 |
| 16-85mm f3.5-5.6 G ED AF-S DX VR | £579 |
| 17-55mm f2.8 G ED DX AF-S IF | £1349 |

SIGMA

SIGMA LENSES - with 3 Year Manufacturer Warranty

| | |
|-------------------------------------|-------|
| 24mm f1.4 DG HSM A | £649 |
| 30mm f1.4 DC HSM | £359 |
| 35mm f1.4 DG HSM | £649 |
| 85mm f1.4 EX DG HSM | £619 |
| 105mm f2.8 APO EX DG OS HSM Macro | £359 |
| 150mm f2.8 EX DG OS HSM Macro | £779 |
| 8-16mm f4.5-5.6 DC HSM | £599 |
| 10-20mm f3.5 EX DC HSM | £339 |
| 12-24mm f4.5-5.6 EX DG HSM II | £649 |
| 17-70mm f2.8-4.0 DC OS HSM | £349 |
| 18-250mm f3.5-6.3 DC Macro OS HSM | £349 |
| 18-300mm f3.6-6.3 C DC Macro OS HSM | £369 |
| 24-35mm f2 DG HSM A | £759 |
| 24-70mm f2.8 EX DG HSM | £526 |
| 70-200mm f2.8 EX DG OS HSM | £899 |
| 120-300mm f2.8 OS | £2699 |

TAMRON

TAMRON LENSES - with 5 Year Manufacturer Warranty

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|--|-------|
| 35mm f1.8 SP Di VC USD | £599 |
| 45mm f1.8 SP Di VC USD | £599 |
| 85mm f1.8 SP Di VC USD | £749 |
| 90mm f2.8 SP Di VC USD Macro | £579 |
| 180mm f3.5 Di SP AF Macro | £799 |
| 10-24mm f3.5-4.5 Di II LD SP AF ASP IF | £419 |
| 15-30mm f2.8 SP Di VC USD | £929 |
| 16-300mm f3.5-6.3 Di II VC PZD Macro | £429 |
| 18-200mm f3.5-6.3 Di II VC | £184 |
| 18-270mm f3.5-6.3 Di II VC PZD | £299 |
| 24-70mm f2.8 Di VC USD SP | £779 |
| 28-300mm f3.5-6.3 Di VC PZD | £599 |
| 70-200mm f2.8 Di VC USD | £1099 |
| 150-600mm f5.6-3.3 SP Di VC USD | £829 |

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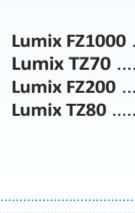
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20.1 megapixels



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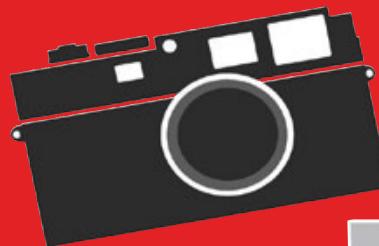
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| 18mm F2 XF R..... | E++ / Mint- £199 - £219 |
| 27mm F2.8 XF..... | E++ / Mint- £229 |
| 50-230mm F4.5-6.7 OIS XC | E++ £199 |
| 55-200mm F3.5-4.8 XF..... | E++ £399 |
| 56mm F1.2 R APD XF | Mint- £849 |
| 60mm F2.4 XF R Macro..... | E++ £299 |

4/3rds Lenses

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|---------------------------------------|-------------------------|
| Olympus 8mm F3.5 FishEye Zuiko D..... | E++ £299 |
| 7-14mm F4 ED Zuiko..... | E++ £499 |
| 11-22mm F2.8-3.5 Zuiko | E++ £179 - £229 |
| 12-60mm F2.8-4 ED SWD | E+ / E++ £249 - £349 |
| 14-42mm F3.5-5.6 Zuiko | E+ / E++ £39 - £49 |
| 14-54mm F2.8-3.5 MkII | E+ / E++ £159 - £179 |
| 14-54mm F2.8-3.5 Zuiko | E+ / E++ £129 |
| 35mm F3.5 Macro Zuiko..... | E++ £79 - £99 |
| 40-150mm F3.5-4.5 Zuiko | E+ / E++ £49 - £89 |
| 40-150mm F4-5.6 ED Zuiko | E++ £49 |
| 50-200mm F2.8-3.5 SWD | E+ / E++ £299 - £429 |
| 50mm F2 ED Macro Zuiko | E++ £159 |
| 70-300mm F4-5.6 ED Zuiko | E++ / Mint- £179 - £219 |
| EC14 Tele Converter..... | E+ / E++ £169 - £199 |
| EC20 2x Tele Converter..... | E++ £229 |
| EX25 Extension Tube | E++ / Mint- £59 - £65 |
| Samyang 16mm F2.0 ED AS UMC CS..... | Mint- £249 |
| Sigma 10-20mm F4-5.6 DC HSM | E++ £189 |
| 135-400mm F4.5-5.6 Apo DG | E+ £249 |

Micro 4/3rds Lenses

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|--|------------------------|
| Olympus 12-40mm F2.8 M.Zuiko E++ / Mint- £479 - £549 | |
| 12-50mm F3.5-6.3 M.Zuiko | E++ £139 |
| 12mm F2 ED M.Zuiko | Mint- £439 |
| 14-42mm F3.5-5.6 EZ M.Zuiko | Mint £139 |
| 14-42mm F3.5-5.6 M.Zuiko ED | E+ / E++ £75 - £79 |
| 17mm F2.8 M.Zuiko | Mint- £129 |
| 25mm F1.8 M.Zuiko - Black | E++ £219 |
| 40-150mm F2.8 M.Zuiko Pro | E++ £899 |
| 45mm F1.8 M.Zuiko - Black | E++ £149 |
| 75mm F1.8 ED Silver M.Zuiko | Mint- £549 |
| Panasonic 8mm F3.5 Lumix G Fisheye | E++ £399 |
| 7-14mm F4 G Vario | E++ £549 |
| 14-45mm F3.5-5.6 ASPH G Vario | E+ / E++ £99 - £129 |
| 25mm Panasonic Leica DG Summilux F1.4 Asph E++ £299 | |
| 35-100mm F2.8 GX OIS Vario | E++ £649 |
| 42.5mm F1.2 Asph OIS | Mint- £849 - £889 |
| 45mm F2.8 DG Asph Macro | E+ / Mint- £349 - £369 |

Sony NEX Lenses

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|-------------------------------|-------------------------|
| 12mm F2.8 Fisheye FE | E++ £249 |
| 18-200mm F3.5-6.3 OSS | E++ £399 |
| 28-70mm F3.5-5.6 FE OSS | E++ / Mint- £279 - £299 |
| 35mm F1.4 FE T* ZA | E++ £1,149 |
| 50mm F1.8 OSS | Mint- £189 |

Bronica ETRSi/Si

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|-------------------------------------|--------------------------|
| ETRSi Complete | E++ £299 |
| ETRSi Complete (with 50mm PE) | E+ £239 |
| ETRSi Complete (with 60mm PE) | E+ £269 |
| ETRSi Complete + AEII Prism | E+ £299 |
| ETRSi Complete + Prism + Grip | E+ £329 |
| 40mm F4 E | As Seen £79 |
| 40mm F4 PE | E+ £179 |
| 45-90mm F4-5.6 PE | E++ £349 - £379 |
| 150mm F3.5 E | As Seen / E++ £59 - £109 |
| 150mm F3.5 PE | E+ £119 |
| 200mm F4.5 E | E+ / E++ £55 - £129 |
| 200mm F5.6 E | E++ £79 |
| 250mm F5.6 E | E+ £69 - £99 |
| 2x Converter E | E+ £45 |
| AEII Meter Prism | E+ £59 - £69 |
| Prism Finder E | As Seen £20 |
| 120 E Mag | E+ / E++ £45 - £49 |
| 120 E Mag (Silver) | E+ £45 |
| 120 Ei Mag | E+ £39 |
| Polaroid Mag E | E+ £45 |
| Waist Level Finder E | E+ £55 |
| Extension Tube E14 | E+ / Unused £39 - £79 |
| Extension Tube E42 | E++ £39 |
| Lens Hood 105-250mm | E+ £15 |
| Lens Hood 40/50mm | E+ £15 |
| Pro Shade E | E+ / E++ £25 - £35 |
| Proshade E | As Seen £15 |
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Canon EOS

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| EOS 1V + E2 Booster | E++ £399 |
| EOS 1N Body Only | Exc £59 |
| EOS RT Body Only | Unused £149 |
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| EOS 50E Body Only | E+ £39 |
| EOS 500N Date Body Only | E++ £15 |
| EOS 3000N + 28-90mm | E++ £49 |
| EOS 300 + 28-90mm | E+ £49 |
| EOS 300 Body Only | E++ £15 |
| 8mm F3.5 Aspherical IF MC Samyang | Mint- £169 |
| 10-17mm F3.5-4.5 DX Fisheye Tokina | E++ £299 |
| 10-24mm F3.5-4.5 Di II LD Tamron | Mint- £259 |
| 11-16mm F2.8 DX ATX Tokina | Mint- £279 - £299 |
| 14mm F2.8 L USM II | E+ / Mint- £899 - £989 |
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| 16-28mm F2.8 ATX FX Tokina | E++ £439 |
| 16-35mm F2.8 L USM | E- £549 |
| 17-40mm F4 L USM | E+ / Mint- £379 - £429 |
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| 18-200mm F3.5-6.3 Di III VC Tamron | Mint- £249 |
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| 28-105mm F4-5.6 EF | Unused £99 |
| 28-105mm F4-5.6 USM | Mint- £119 |
| 28-80mm F2.8 ATX Pro Tokina | E++ £179 |
| 28-90mm F4-5.6 EF II | Unused £49 |
| 28-90mm F4-5.6 USM II | E+ £39 |
| 35-105mm F4.5-5.6 EF | Mint- £69 |
| 35-135mm F3.3-4.5 MM Contax | E++ £399 |
| 35-135mm F3.5-4.5 EF | E+ £69 |
| 35-135mm F4-5.6 USM | Unused £139 |
| 35-70mm F3.4 MM Contax | E++ £259 |
| 35-80mm F4-5.6 USM | E+ £29 |
| 35mm F2.8 Macro DX ATX Tokina | E++ £199 |
| 400mm F5.6 L USM | E+ / Mint- £649 - £749 |
| 50-135mm F2.8 DX ATX Tokina | E++ £249 |
| 50mm F1.4 ZE Zeiss | E++ £429 |
| 50mm F1.8 EF II | E++ £59 |
| 50mm F2.5 EF Macro | E++ £139 |
| 60mm F2.8 EFS Macro | E++ £279 |
| 65mm F2.8 MP-E Macro | Mint- £699 |
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| 300mm F2.8 L IS USM | Exc / E+ £1,789 - £2,489 |
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| 500mm F4.5 L USM | E+ £2,159 |
| 600mm F4 L USM | E+ £2,849 |

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| 1.4x EF II Extender | E++ £159 - £199 |
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| 380EX Speedlite | E+ £69 |
| 420EZ Speedlite | E+ £25 |
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| 430EZ Speedlite | E+ / E++ £25 - £29 |
| 540EZ Speedlite | E+ / E++ £35 - £39 |
| 550EX Speedlite | E+ £129 |
| 580EX MKII Speedlite | E+ £169 |
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| ML3 Macrolite | E++ £39 |
| MR-14EX Macro Ringlite | E+ / E++ £169 - £179 |
| ST-E2 Transmitter | E+ / E++ £59 - £69 |
| ST-E3 RT Transmitter | Mint- £159 - £185 |
| 15 MS-1 Wireless Digital Macro Flash | E++ £149 - £179 |
| 50AF1 Digital | E++ £79 |

Sigma - Canon EOS

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| 17-35mm F3.5 G AF | E++ £549 | 55-200mm F4-5.6 G AFS DX VR II | E++ £139 |
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| 24mm F1.4 ED AS UMC Samyang..... | E++ £329 | 70-200mm F4 G VR ED | Mint- £849 |
| 24mm F2.8 Super Wide II Sigma | E+ £59 | 70-210mm F4-5.6 AFN | E+ £69 |
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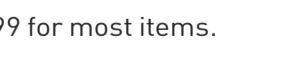
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Final Analysis

Roger Hicks considers...

‘Antarctica’, 2012, by Enzo Barracco



The sky is blue, so is the sea; and ice and snow are white, right? Well, one out of three ain't bad: this sky is in fact blue. Apart from that, this picture is a magnificent illustration of two truths.

The first truth is that very often, things don't look much like our preconceptions and stereotypes. Think of a child's drawing of a house – a box with a door, four windows and a more or less pointed roof. How many houses actually look like that?

The second truth is that even if we could agree how things 'really' look (which we can't, because it's a question of perception), we can't necessarily rely on photography to capture them in the way we see them; especially the colours, which are not those of the original but a reconstruction in dyes, pigments or pixels.

Seeing is believing

Add in memory, and things get even worse. Years ago, my wife Frances Schultz spent ages in our darkroom in Kent trying to print a picture I'd taken of her holding one of her parents' cats. She could not get the colour balance right. If the cat was white, her skin tone was deeply unconvincing. If the skin tone was right, the cat was very faintly pink. The next time we visited her parents, several thousand miles away in Alabama, one of the first things she said was, 'The damn cat *is* pink!'. Well, it was a white cat, and white cats are white. Aren't they? Yes, except when their fur is (for example) very faintly pink. There are probably white cats that are faintly blue, too, or faintly yellow.

Photography is seldom 'what you see is what you get'. More often than not, it's

'what you get is what you get'. If you're good enough, you can twist this towards 'what you remember is what you get' or 'what you wanted is what you get'. But no matter how good you are, you can still run into the problem of pink cats or green ice. Exposing for snow and ice is difficult enough: you need to give more exposure than the meter indicates if you are not to end up with a grey, leaden effect. Getting the colour balance right is even more of a challenge, especially if you rely on automatic white balance.

This is one reason why 'unearthly' is a fair description of the pictures in Enzo Barracco's book *The Noise of Ice: Antarctica* (Merrell Publishers Ltd). They are not what we expect. This is what makes them, and so much else in photography, so fascinating.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Alex Webb**

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A black and white photograph of a person walking on a large, spherical object with a grid pattern, possibly a globe or a large sphere. The person's shadow is cast long and sharp on the surface. The background is a dark, textured wall.

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